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All the answers to
all your fashion needs

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women from 17 U.S. cities
speak out

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You've traded in the one traditional "happy ending" for countless new, challenging possibilities.

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You've stopped dancing backwards.

And Charles of the Ritz was one of the first to notice.

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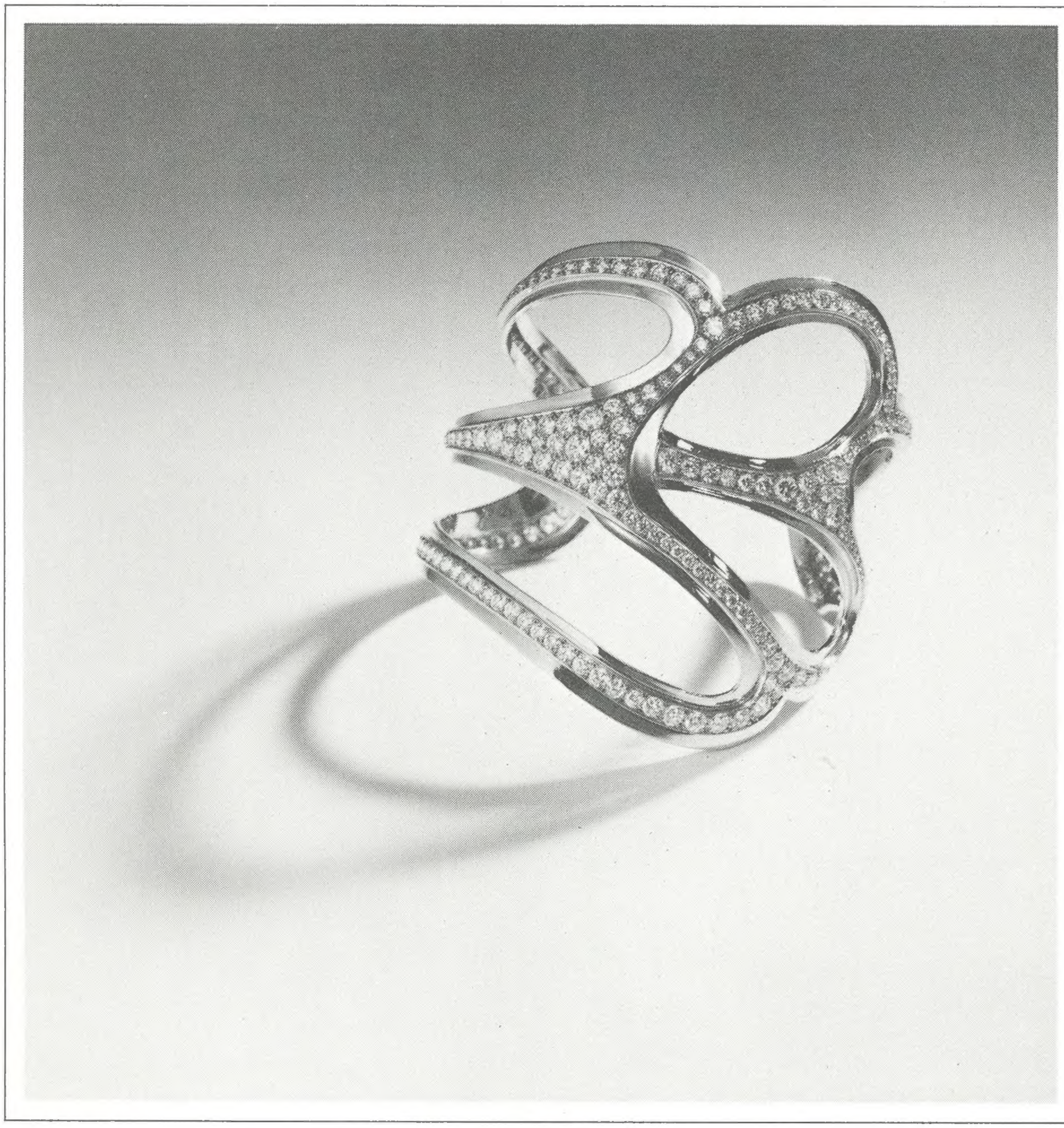
GIORGIO ARMANI'S DEFINITIVE FURS.
FROM OUR EXCLUSIVE COLLECTION, THE 9/10 COAT IN HIS SUPPLE, SHEARED NATURAL MINK WITH A TULIP HEM AND A DETACHABLE RUFFLE COLLAR. THE FUR SALON, SECOND FLOOR.

# BERGDORF GOODMAN

On the Plaza in New York

All furs labeled to show country of origin.



*Angela's Seashell*

*Cuff bracelet by Angela Cummings*
*of eighteen karat gold with diamonds set in platinum.*

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# The personal edit

WE SEE YOU IN

THE ROMANTIC SUIT

WITH:

*HAIR PULLED BACK IN A BOW*

*A DIAMOND BAR PIN*

*VELVET HANDBAG TOUCHED IN SATIN*

*MISTY WHITE STOCKINGS*

*BLACK PATENT DANCING PUMPS*

RALPH LAUREN'S

ROMANTIC SUIT

*with velvet princess jacket—*
*short and shaped in*
*Bordeaux rayon, 350.00 Lace-frothed*
*white linen blouse, 258.00*
*And silk surah dirndl skirt in*
*ancient madder tones of*
*mauve, olive and wine, 298.00*
*For sizes 4 to 12 in our*
*Ralph Lauren Shop, Third Floor,*
*Lord & Taylor, Fifth Avenue*

*Now open, the beautiful new Lord & Taylor,*
*Briarwood Mall, in Ann Arbor—*
*our fourth Michigan store.*

(INCORPORATING VANITY FAIR)

# VOGUE®

# september

1980

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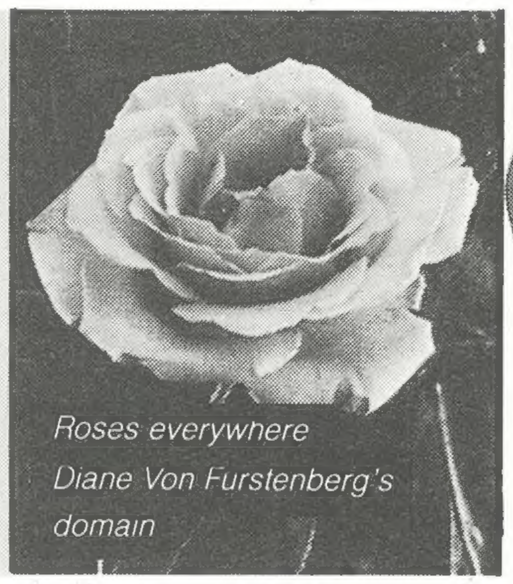
*Bravado fur*



*Roses everywhere Diane Von Furstenberg's domain*

*Fall trends . . .*

*A unique style*

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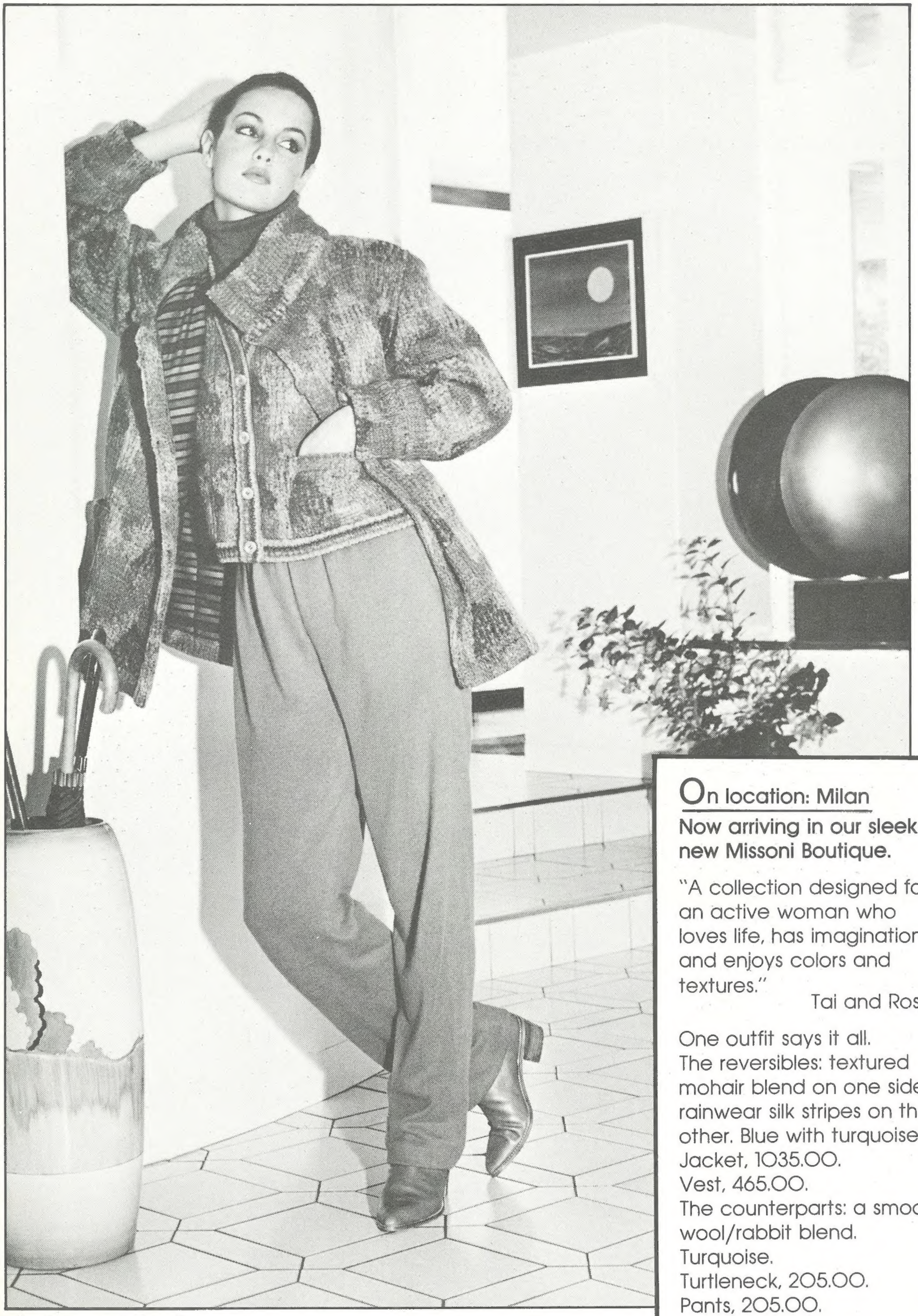
# THE EUROPEAN ORIGINALS: The Lively Art of Missoni



## On location: Milan

**Now arriving in our sleek new Missoni Boutique.**

"A collection designed for an active woman who loves life, has imagination and enjoys colors and textures."

Tai and Rosita

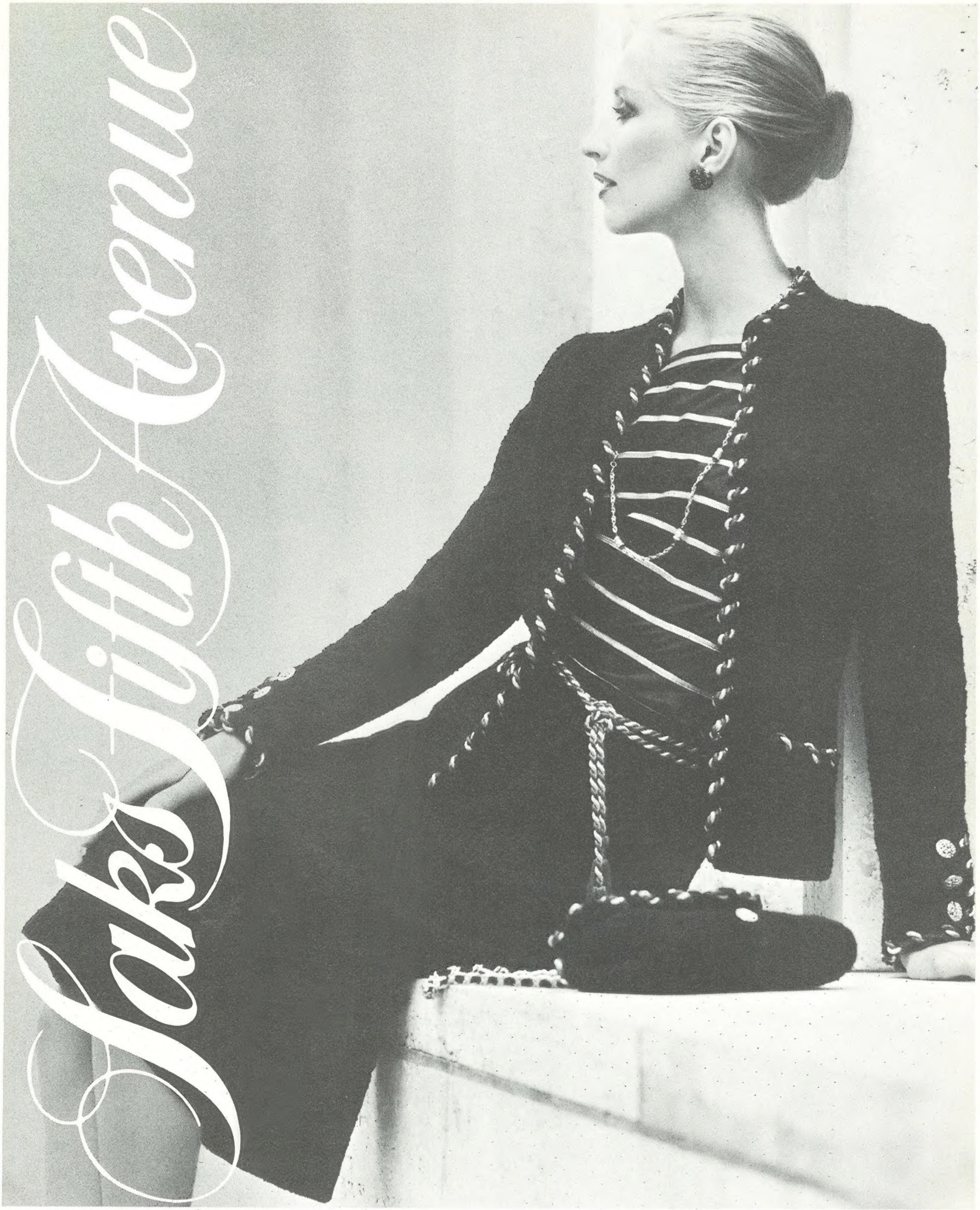
One outfit says it all.
The reversibles: textured mohair blend on one side, rainwear silk stripes on the other. Blue with turquoise.
Jacket, 1035.00.
Vest, 465.00.
The counterparts: a smooth wool/rabbit blend.
Turquoise.
Turtleneck, 205.00.
Pants, 205.00.

Showcased at our Lexington Ave. entrance, New York. And in all our fashion stores.

The Missoni Boutique at

bloomingdale's

Photographed in Milan by Horst.




## *Adolfo...When "The Suit" Is All That's Needed.*

*Exclusively ours, the silhouette that re-directed the dictates of fashion. For Adolfo created an elegance that could merge day with night. Extravagant afternoons with near-gala evenings. An elegance —a polish!—that would put a woman at ease, yet envelop her in aura of grand sophistication. All accomplished with the suit. Here, of richest wool knit in a color we think of as tuxedo black...for it could be that formal. The jacket—of simplest lines —trimmed with cranberry and golden braid. The skirt, soft, smooth, quietly distinctive. And beneath, the sleeveless blouse of black silk charmeuse glitteringly golden-lit. The ensemble, with a belt of tassled braid, for sizes 4 to 14; $950. Matching bag to special order; $190. In the Adolfo Boutique ...where we are all the things you are.*

Marshall Field's
HALSTON
SPORTSWEAR
A DIVISION OF MARSHALL FIELD & COMPANY

# Nat Kaplan

Nat Kaplan sets a new gold standard. The body-conscious chemise of black crepe punctuated at neck and cuffs with the look of woven gold bullion. Sizes 6 to 16, about $180. Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

# THE EUROPEAN ORIGINALS: Deliberate, Nonchalant...Armani

On location: Milan

The bold dash of signature silhouetting that's clean, covered and close to the body...as close to your body as our brimming new **Giorgio Armani Boutique.**

The unmistakable pantsuit in black ribbed ottoman wool, 838.00. The shadow-striped blouse with cummerbund neck, white silk crepe de Chine, 266.00.

Newly quartered on 3, New York.

The Giorgio Armani Boutique at

bloomingdale's

Photographed in Milan by Horst.

BONWIT TELLER

Some days sail
brilliantly into the night.
Considering the
possibilities,
Adrienne Vittadini gives
you every advantage.
With the caress of a
sweater plus cardigan
in a bold Byzantine
stripe surprised by
gold-hued sparkle.
Then, falling softly to a
flirt of black skirt. How
can you resist?
It must be Bonwit.

Sweaters

Chicago Oakbrook Philadelphia Jenkintown Peddle

# BONWIT TELLER

And so she [illegible] way to great hosiery. And what ease. Soft, rich, luxurious suits in smooth shade with [illegible], done two different ways, is a beautiful end in accord. To [illegible] and treasure in fall's romantic wisteria. By Donna Karan and Louis Dell'Olio, and simply devastating. So, it must be Bonwit.

Designer Sportswear

Palm Beach Beverly Hills Manhasset Scarsdale Short Hills

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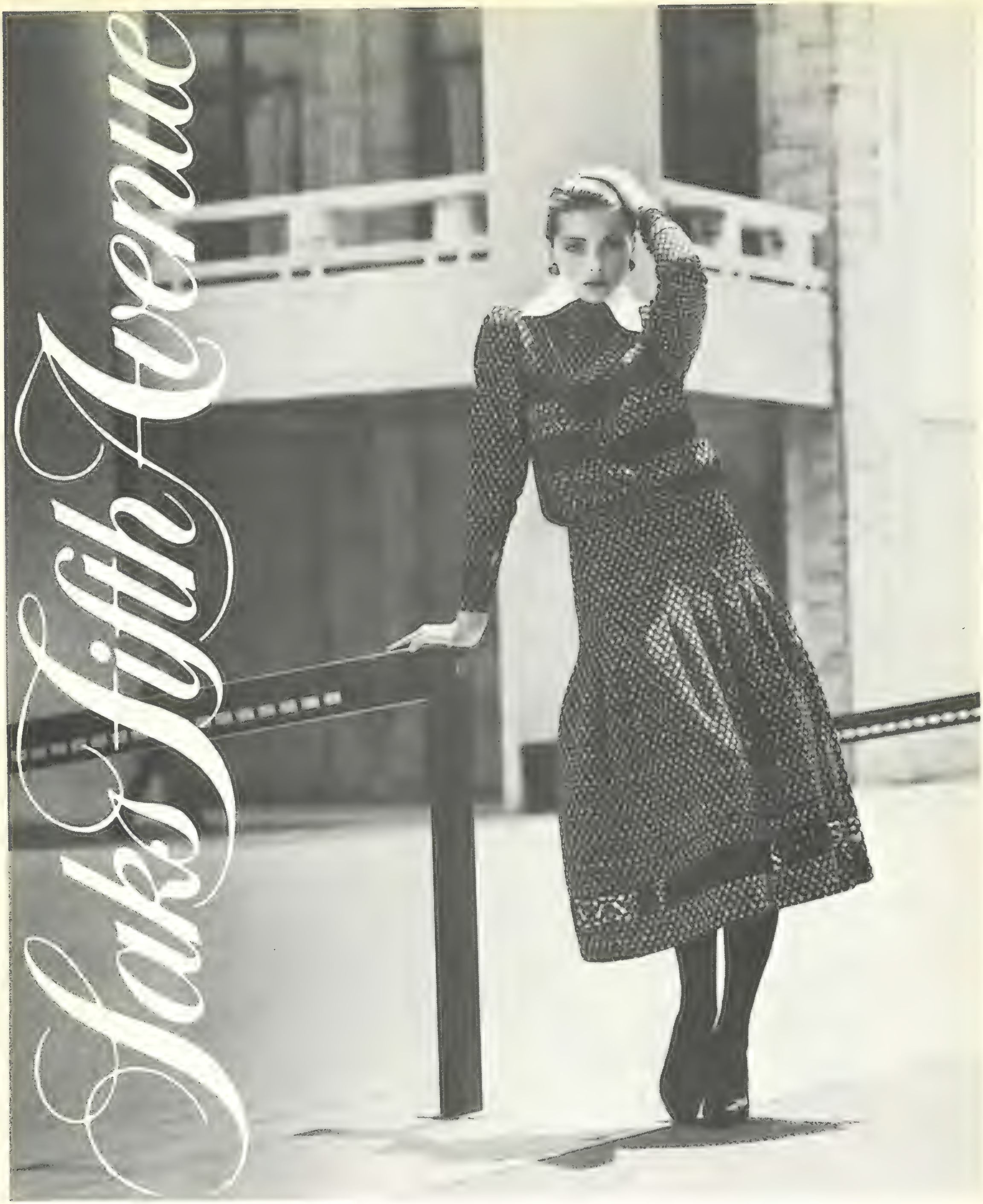


## The Surprise of Coverage. Of Length. Of Chloé at Night!

*Karl Lagerfeld exists for individuality. His designs have that certain strength, wit and inventiveness to stand alone. And they are meant for the woman who can capture their spirit...and glory in it! For when others bare, he covers. Key-noting the neck—framing the face—with the dazzle of a white Medici collar. And when form is all—he only teases: a soft, slight blouson to not quite disguise the waist, a deeply tucked skirt to grace the hips. And all of it to descend to just a few inches shy of the ankle. A silhouette long and langorous and deceivingly seductive...as intended! In a whimsical animal print of black/blue/fuchsia silk crepe de Chine collared in satin, inset with lace. In International Designer Collections, New York, Chevy Chase, Chicago, Beverly Hills and San Francisco... where we are all the things you are.*

Lillie Rubin

THE PALM BEACHES BAL HARBOUR MIAMI CORAL GABLES HOLLYWOOD FT. LAUDERDALE PLANTATION POMPANO BOCA RATON ST. PETERSBURG TAMPA
ORLANDO CLEARWATER ALTAMONTE SPRINGS JACKSONVILLE ATLANTA CHARLESTON GREENVILLE ASHEVILLE GREENSBORO CHARLOTTE RALEIGH
KNOXVILLE CHATTANOOGA NASHVILLE MEMPHIS BIRMINGHAM MOBILE BATON ROUGE NEW ORLEANS HOUSTON AUSTIN DALLAS FT. WORTH LUBBOCK
SAN ANTONIO OKLAHOMA CITY TULSA COLORADO SPRINGS DENVER TUCSON PHOENIX SCOTTSDALE LOS ANGELES SOUTH COAST PLAZA LA JOLLA

Estée is the fragrance
with the most exceptional
of qualities: presence.

And only one woman
could have created it.

ESTĒE LAUDER

©1980 Estée Lauder, Inc. Photograph: Skrebneski Clothes: Frank Masandrea Furnishings: Sirmos, Inc. Jewelry: Laykin et Cie

# Beauty

Concord, with its distinctive thinness, represents a new-found freedom of design. Concord's newest electronic quartz water-resistant movement has been reduced to a virtual sliver. Making possible a new era of beauty in time.

# Quality

Every Concord Mariner is hand-crafted of 14 karat gold. The **nine/quartz**™ movement never needs winding. And is accurate to 60 seconds a year. Care and attention to detail is what you would expect from the world's masters of watchmaking—the Swiss.

# Technology Concord

Concord is a pioneer. The developer of the revolutionary Delirium, the thinnest watch ever made. Concord utilized this technology to effect a slimming of every watch in their collection. Technology that enabled Concord to create the thinnest water-resistant watches in the world.

The Royal Mariner watches below personify the beauty, quality, technology of Concord. For more information write Concord, Dept. VO, 650 Fifth Ave., N.Y. 10019. Beverly Hills, Ca., Miami, Fla., Toronto, Ont. Can. and Bienne, Switz.

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ROYAL MARINER

# the little shops

**You're in the best of shape for fall: Calvin Klein's.**

Bigger. Freer. Wrapped. Belted. Calvin's designed some great new proportions this season. And since your wardrobe has always included a great proportion of his designs—what could be a more natural addition than these?

Shown: His new grey flannels. Just part of the Calvin Klein collection in The Little Shops (D.170) 3rd Floor Herald Square.

Linda Lee, Macy's own fashion consultant is now headquartered in The Little Shops. Your inside line to Linda is 212-560-4181.

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too far from innocence.

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by Revlon

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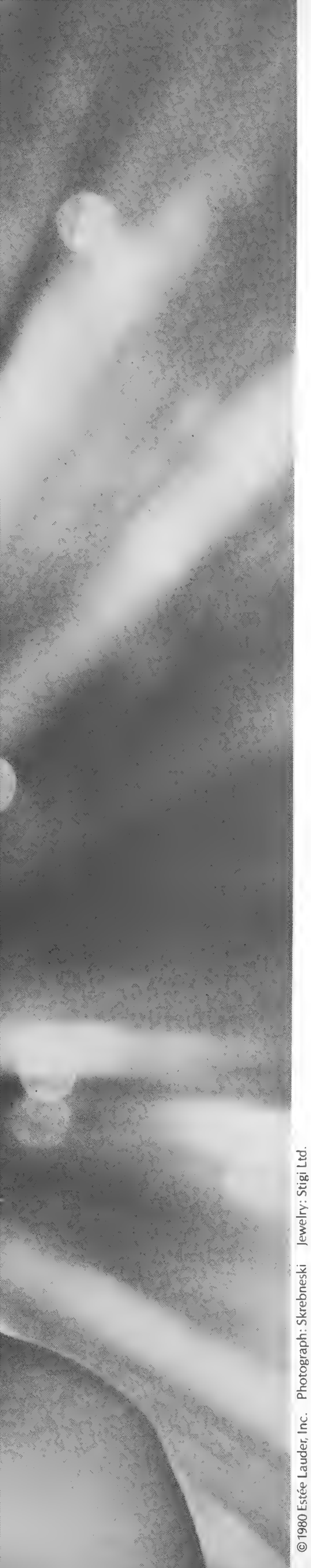


Discover Estée Lauder's

Polished Performance Liquid Makeup:

perhaps the most on-target makeup for our time.

(Read on.)

It's as simple as this: When you smooth Polished Performance on, you're not aware of a makeup look at all. Just that you look quite a bit better. That's the amazing thing about this liquid makeup. It is so ingeniously sheer and lightweight, yet it protects and perfects with incredible skill.

How does it do it? The patented moisturizing complex helps, so do the sun-screen agents and a special ingredient to increase oxygen uptake, a process essential to healthy-looking skin. Try it and see. Nothing could be more natural. Nothing could be more now.

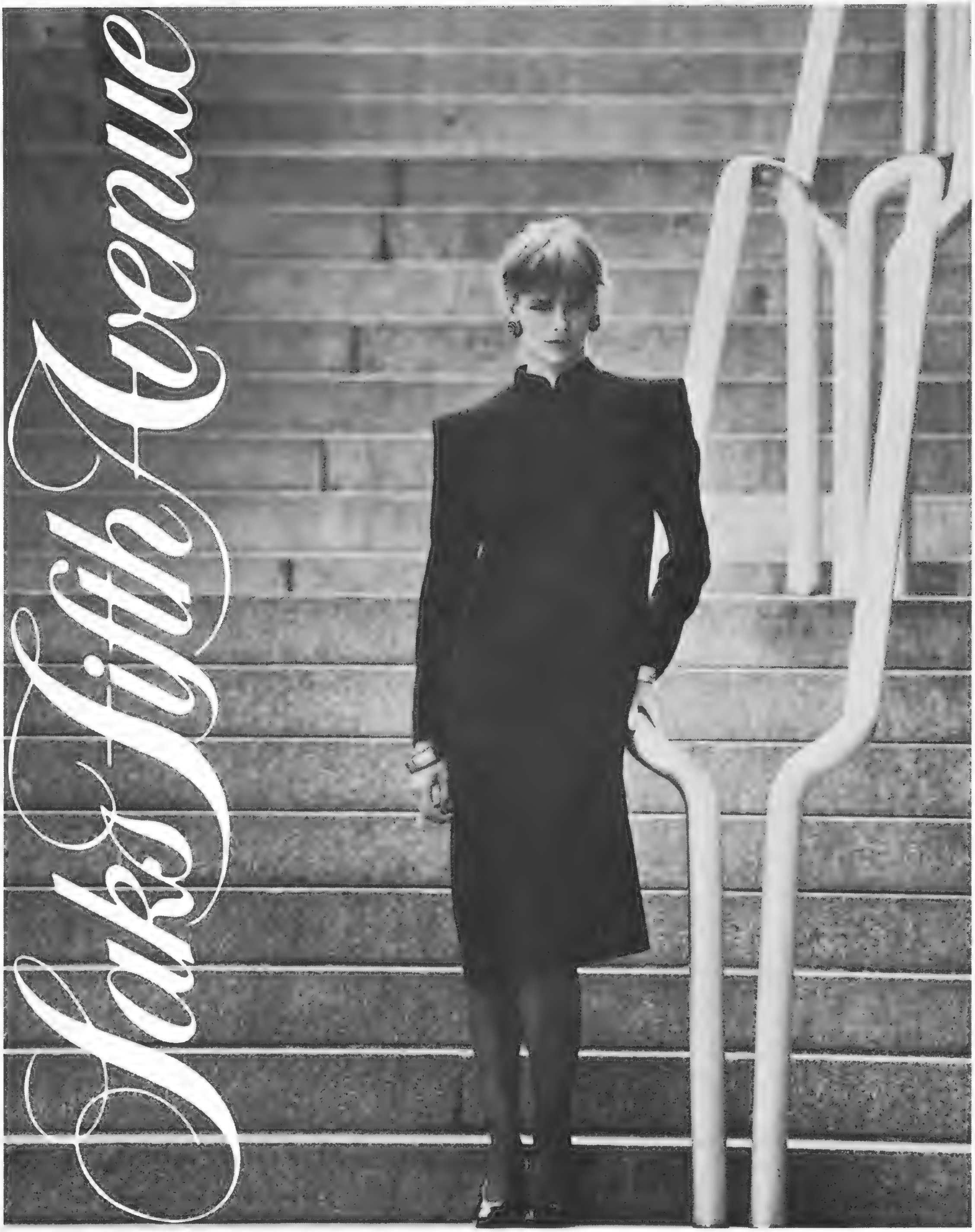
ESTĒE LAUDER

©1980 Estée Lauder, Inc. Photograph: Skrebneski Jewelry: Stigi Ltd.

*Krizia's glittering performance in three parts. A quilted jacket. Sequin camisole. And pleated pants. Full scale urbanity in striking color chords. The prelude to a lot of night music. Couture Salon*

Neiman-Marcus

*Available in these N-M locations: Dallas Houston Bal Harbour Washington, D.C. Beverly Hills In September, White Plains, N.Y.*




*The Black Chemise: A Dress of Captivating Simplicity.*

*From Pierre Cardin...the quiet drama of black wool crepe. And the elegant shape of the chemise. A silhouette that flatters... as it falls liquid-smooth and light from bold, strong shoulders, then stops...just below the knee. More than just a dress—a statement!—of grace and restraint. Piped in black, for sizes 4 to 14, $178. Sportdress Collections—where we are all the things you are.*

ESTĒE LAUDER

©1980 Estée Lauder Inc. Photographed at the Hotel Danieli, Venice, Italy. Stylist: Richard Mastrangelo. Hair: Sam Villa. Makeup: Estée Lauder.

Estée Lauder

invites you to the splendor that was, that is, that will be forever

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a renaissance of richness for eyes, lips, cheeks, fingertips.

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Majestic elegance...
paramount in plum matte satin, crowned in jet black beading and sequins. Couture.
SAKOWITZ
HOUSTON AMARILLO SCOTTSDALE

From Pierre Cardin Sportif—the pin-dotted wine velvet jacket has a special talent for snapping up the best city looks. Tailored over grey flannel trousers...delightfully feminine with the lace-romanced ivory blouse. Cotton velvet jacket, $190. The pleated wool trousers, $104. Lace-edged cotton blouse, $78. Regency—Rich's Lenox

the easy
elegance of
pants dressing
Anne Crimmins' view of evening exotic for
the UMI Collections. With her pure and beautiful
styling she captures the fluidity and the
flattery of a silk jacquard kimono, matching
pants and camisole. She creates
the dramatic with a color shock
of reversible burgundy
and tobacco. The trio, $420.
Regency—Rich's Lenox
RICH'S

JAMISON

Jamison puts all of Fall into this one great ensemble. Fall's subtle striping in wooly textured tweed. Fall's tones of claret and natural. Fall's braid trimmed jacket. The fully-lined jacket and skirt plus the meltingly soft blouse of claret poly crepe, about $200. Sizes 6 to 16. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, 10018.

(INCORPORATING VANITY FAIR)

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EDITORIAL DIRECTOR

# Your Letters

**No-threat Amendment**

While I do not consider Vogue to be a political journal, I am glad to see that you come out on the right—pro—side of the ERA issue (Nov. 1979). Why some women see the Equal Rights Amendment as a threat mystifies me; rather, everyone should understand that the ERA simply takes a much-needed—and not that dramatic—step toward equality for all women.

Sadly, passage of the Amendment is still in dispute. But as long as the controversy continues, it is good to know that even fabulous Vogue recognizes and speaks out on issues as critical as passage of the ERA.

Melissa Hedstrom
Cleveland OH

**Attention that Nancy drew**

Having spent the latter half of the 1950s mystified as to exactly what type of car a "roadster" was, I thoroughly enjoyed Ms. Fitzgerald's article, "Women, Success, and Nancy Drew" (May 1980). Unfortunately, instead of taking Nancy's example to heart, most of us chose to live vicariously the thrills that were a daily part of her existence by reading and rereading. To our collective misfortune, the next step up the literary ladder was *Cherry Ames, Student Nurse*, whose romantic fantasies of meeting "Dr. Right" and performing an indispensable service to mankind seemed more practical and easily attainable than cracking codes for a living.

After following the Cherry Ames route, professional and personal satisfaction still eludes many of us whose liberation hasn't quite set us free from the notion that security goes hand-in-hand with dependency. Perhaps we've been following the ineffectual and slightly banal Ned Nickerson, when all along we should have been taking Nancy's example and been the leader.

Marsha Bailey
Santa Barbara CA

**Nurture now or later?**

I am a twenty-four-year-old mother-to-be. In September, I am *(Continued on page 158)*

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N°5
CHANEL

# CHANEL N°5

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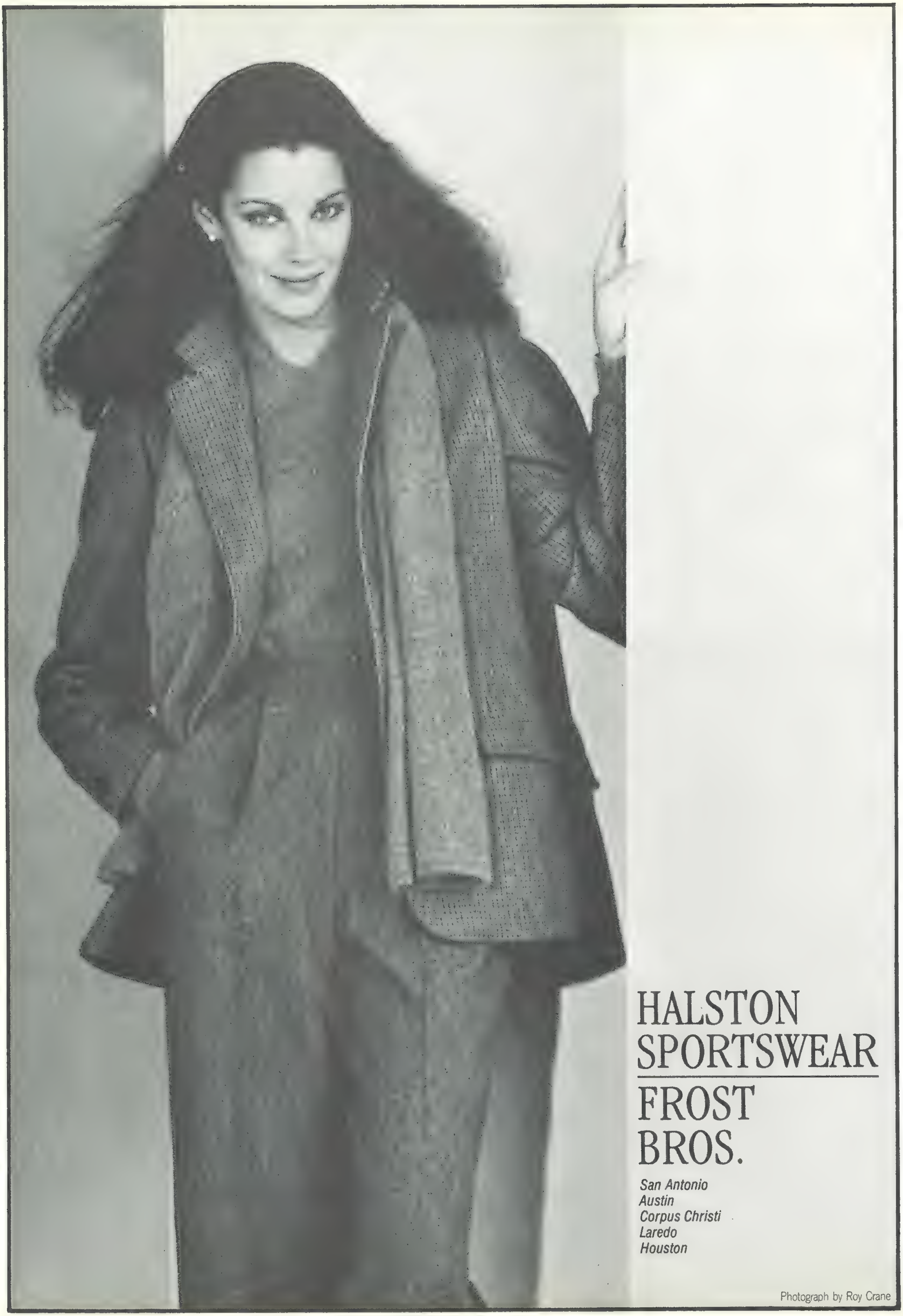

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# Between Us

Joyful job cues...telephone happy talk...book for legal aid...classes for clout

**By Lorraine Davis**

## SUBURBAN HOUSEWIFE FINDS CAREER SELF. . .

How does a woman in a small southern Connecticut town, with two almost-adult daughters, a commuter-executive husband, and a hillside-view house but with no viable paying job, find her future? When Lisa Black, a talented musician and painter, decided to stop teaching art to children, she needed help. A buyer for Hudson's in Detroit before her marriage, she now wanted a different career.

An interview with Brian A. Schwartz, Ph.D., director of both Perspectives, at 12 Havemeyer Place, Greenwich, Connecticut 06830, and The Career Planning Center at the National Institute for the Psychotherapies, Inc., 330 West 58th Street, New York City 10019, started Ms. Black on an inward voyage, in a psychoanalytical approach to career planning. Love and work, said Sigmund Freud, are the two legs of psychological adjustment (but the father of psychoanalysis concentrated only on love).

"There was a lot of homework involved," Lisa said. "You do a life chart of your enjoyable experiences, then write seven essays on the most enjoyable ones of all." (Immersion in the past, said Dr. Schwartz, helps to release buried childhood anger, an obstacle to the necessary separation from outgrown definitions of self.) Lisa's chosen joys: "1. birth of my first child; 2. junior year in Paris; 3. becoming a painter; 4. our litter of puppies; 5. my trip to Yucatan; 6. designing the sets for *The Wizard of Oz* when one of my daughters played Dorothy; and 7. bird watching.

"The group helped me pull out my life skills from that (Lisa had eight weekly three-hour group sessions), and then we used *The Quick Job Hunting Map* by Richard Bolles (Ten Speed Press); you enter the skills on the chart and color them. I came out with 301 skills! Next we clustered our skills. Then we worked out what jobs would suit our abilities, preferences, and goals."

The next step involved interviewing people in possible fields. Lisa checked out advertising, newspapers, and the fragrance industry. Then, attracted to interior decorating, she talked to the designer who had worked on her own house. The decorator told Lisa that she should study at a good interior-design school; then she herself would employ Lisa on a commission basis. "Now," said Ms. Black, "I'm signed up and ready to go at the Connecticut Center for Higher Education in Riverside" and on the way to using her creativity in a satisfying career.

## VOICES THAT SMILE

"If your dad's a grump today, pat his hand. . . ." *"I tried that: it didn't work."*

The startled father who overheard that "conversation" between his young son and a taped telephone message consulted Carol Baras, the San Diego grandmother who records the tapes: each a two- or three-minute blues-chaser that children can hear by dialing 714-291-KIDS. Carol, disturbed by the childhood histories of alcoholics she met while hospital volunteering, set up a foundation, supported by private gifts, to help lonely young children to improve their self-images and develop self-reliance. She has taped at least one hundred messages written by an Arizona journalist, calling them "electronic hugs."

Another woman whose voice cheers thousands of youngsters daily over the telephone, actress Mala Powers also does the research and writing that go into her 365 one-minute tales yearly, drawing on fables, poetry, adventure and animal stories, science, history, sports, on Dial-A-Children's-Story (212-936-3636), sponsored by the New York Telephone Company. Ms. Powers started her storytelling for her own son; her pre-Christmas sequence of twenty-four stories (a kind of aural Advent calendar) were recorded as an album, led the way to her telephone tapes, which she hopes will encourage children's reading.

## YOU AND THE LAW

*If you've wondered (for instance, in a divorce case) whether you have the right attorney. . .or whether (during some other hassle) you need an attorney, there's advice on these and many other matters legal in "What Every Woman Needs To Know about the Law," by Martha Pomroy (Doubleday). Here are some of her ideas:* **"1.** *Criminal—always get an attorney.* **2.** *Speeding ticket—get an attorney on the second offense.* **3.** *Wills—very simple, do it yourself; complex, get an attorney.* **4.** *Probate—simple, yourself; complex, attorney.* **5.** *Adoption—always get an attorney.* **6.** *Contested divorce—always get an attorney.* **7.** *No-fault divorce—do it yourself.* **8.** *Real estate—get an attorney (the state may require this).* **9.** *Civil suit—always get an attorney.* **10.** *Small claims—do it yourself."*

## NAMES NOW . . .

To evoke a kitchen-range image, commercial food processors have long branded their wares "Mom's" or "Aunty Mabel." Now, liberated Manhattan supermarkets sell home-style raisin/bran muffins labeled. . ."Dad's"!

## . . .CONTINUED

"Though it is somewhat of a tongue twister, it has been the most frequently remarked-upon aspect of our business!" wrote Maureen Maloney-Truitt and Jan Roberts, responding to our suggestion (in July), "never underestimate a stand-out name." The catchy tag chosen by these Philadelphians for their video-recording studio: "Videosyncrasies."

## FOR YOUR DATEBOOK

**Get moving. . .**A half-marathon (that's 13.1 miles) sponsored by the Avon International Running Circuit in New York on September 6 will be a tune-up race for those women runners who plan to enter the NYC marathon next month.

**Start talking. . .**Ten Wednesday-afternoon discussions, starting October 1, at New York University's new Midtown Center will focus, on alternate weeks, on specific women's career issues (children, guilt, success) or opportunities for women in specific fields (energy, sales, brokerage). To reserve: Division of Educational and Career Services, NYU Midtown Center, 11 West 42 St., NYC 10036; (212) 790-1330.

**Sharpen skills. . .**Fundamentals of finance, accounting, and administration needed by rising women executives will be taught by academic and corporate experts in a relaxed resort atmosphere for Penn State's "The Emerging Woman Manager" program, October 19-26, 1980, and February 1-6, 1981. The three-months' gap between the two weeks in residence avoids information overload and allows on-the-job testing of the first week's learning before going on. Site: Seven Springs Mountain Resort and Conference Center; information: Edward Donovan, The Pennsylvania State University, Continuing Education Office, Beaver Campus, Brodhead Road, Monaca PA 15061, (412) 775-8830.

**Head for the Hills. . .**Or at least support the intrepid women who this fall will follow up the successful American women's expedition up Annapurna with a climb of another major Himalayan peak. Your purchase of an "American Women on Dhaulagiri" T-shirt will aid the financing of the trip. Specifics: AWED, P.O. Box 1857, Boulder CO 80306.

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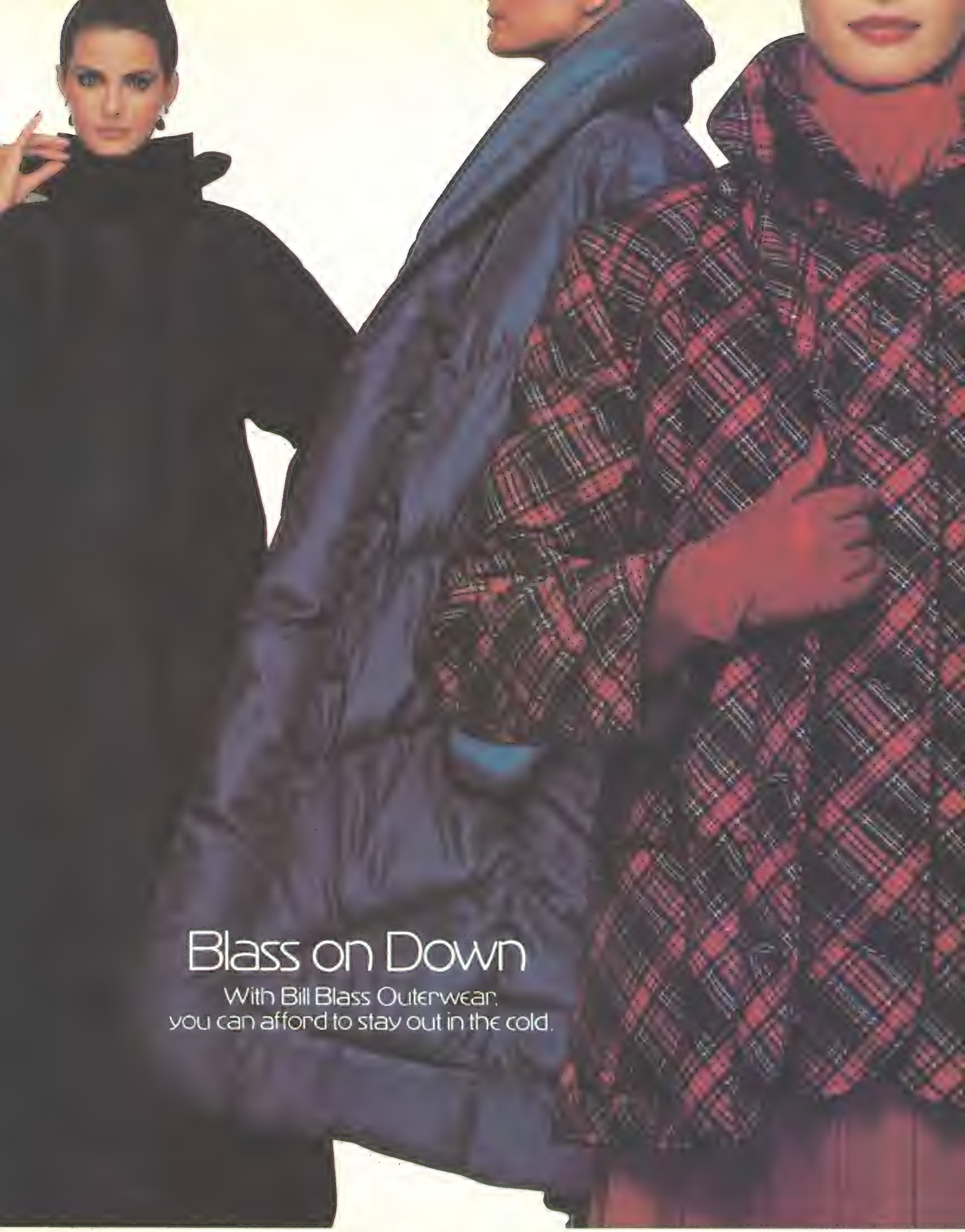


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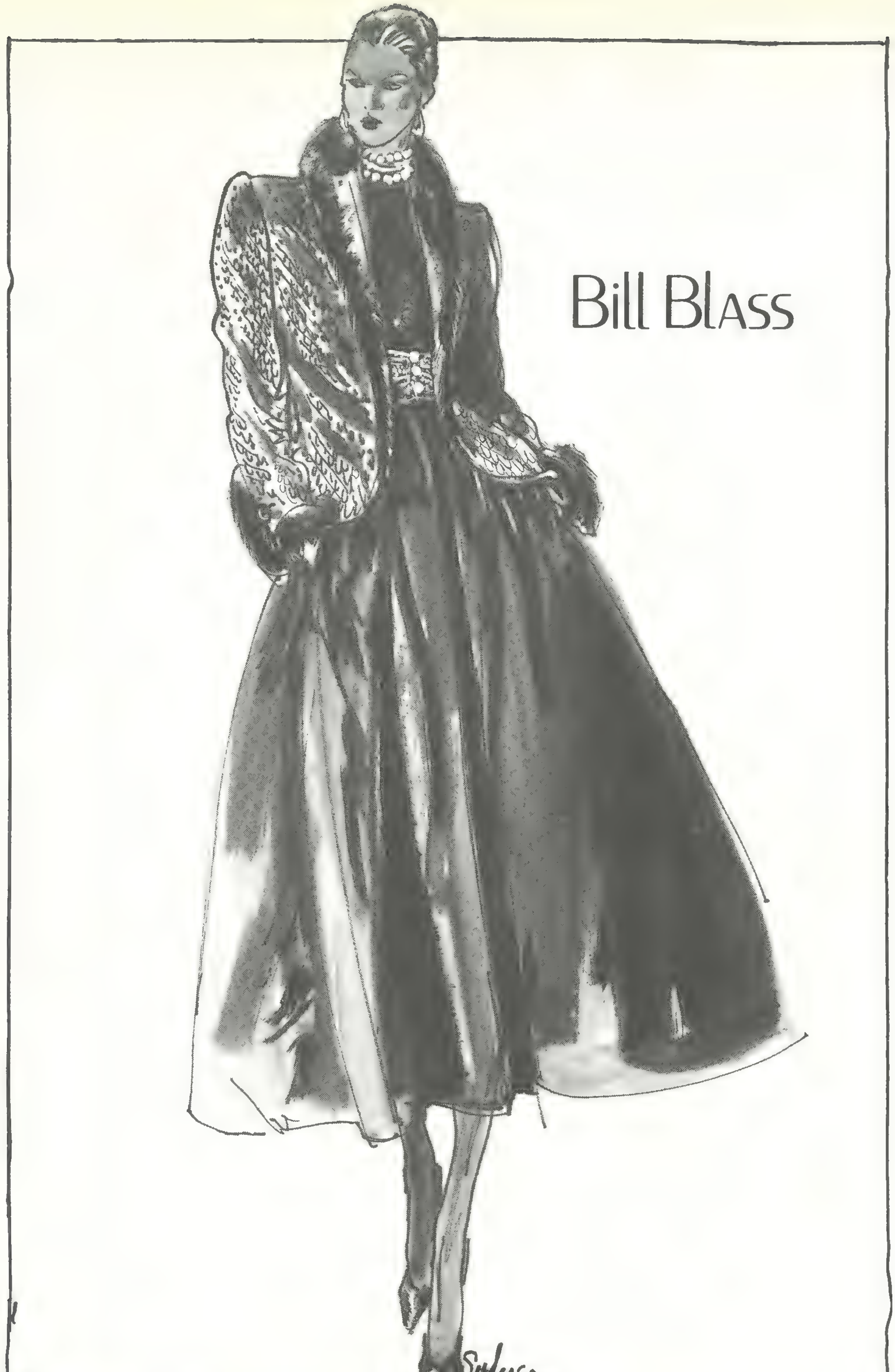


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# WHAT'S NEWS, WHAT'S COMING

# Smoky movie love tryst . . . high-style Russian art . . . TV for the mind

## movies

BY REX REED

**Bad Timing**

*Directed by Nicolas Roeg; starring Art Garfunkel, Theresa Russell, and Harvey Keitel*

Art Garfunkel hasn't appeared in a movie in nine years. His return to the screen in this one, as an American psychiatrist in Vienna, could indeed be called a case of "bad timing"—and so is the movie. In the accompanying press kit, there's a photo of the pop singer wearing a Humphrey Bogart trench coat and standing on a bridge over the Danube. The caption reads: "Art Over Troubled Water." Sometimes the movie folks do all the work for you.

"Mad is an expression I never use," says Dr. Alex Linden, a dull, soft-spoken Jewish intellectual who works in Vienna making psychological reports for the U.S. Army. He's a voyeur, an observer, a camera recording the quirks of others. Then he meets Milena, a self-destructive American hippie with an aging husband in Czechoslovakia and a voracious appetite for pills, booze, sex, abortions, Paul Bowles novels, and mumbling her dialogue. Together they explore a consuming passion for each other that threatens to eventually destroy them both.

*Theresa Russell, Art Garfunkel in "Bad Timing"—bizarre story of love gone wrong*

The relationship intensifies only in terms of primal sex and neurotic chain smoking. There are close-ups of cigarettes burning holes in the upholstery, cigarettes burning fingers, cigarettes reduced to ashes in the coffee cups. Meanwhile, Alex and Milena are having a go at each other between the sheets, on the floor, in stairwells, even on one of Freud's two original consulting couches in the Freud Museum. These two are desperately drawn to each other, yet they remain irreconcilable opposites. Love burns like the cigarette butts until there is nothing left but the ashes of unconscious hostility.

*Bad Timing* is the story of an intellectual obsessed by a neurotic, hedonistic, and uncontrollable free spirit. It's *The Blue Angel* theme updated, with a soupçon of *Cabaret*. It is simply awful.

The film begins with Milena being rushed to a hospital after a brutal drug overdose, and a mystery plot unravels in fragmented flashbacks as a peculiar policeman (played with peculiar mannerisms by Harvey Keitel) uncovers the clues surrounding Milena's attempted suicide. Garfunkel's big secret, we learn, is that he carried his sexual obsession too far, raping the girl he loved (she's in a coma) in a final and ultimate act of physical obsession. There is evidence that the policeman, while uncovering this mystery, has also become obsessed. "Please—confess—as a personal favor," he begs, as the film takes on a flavor of *Laura* and Keitel takes on a glazed look, crazy as the others.

*Bad Timing* is a hodgepodge of numbing pretentiousness, made by a director with a special obsession for submerging non-actors in ice water and watching them turn blue. He did it with Mick Jagger in *Performance*, David Bowie in *The Man Who Fell to Earth*, and now Art Garfunkel. The best reason for seeing this film is the performance by Theresa Russell, a bewitching actress who turns Milena into a cross between Sally Bowles and a demented Holly Golightly.

There is a valid reason, I suppose, for making a movie like this one. Some relationships do exist only in bed, where they are cemented by the mortars of obsession, jealousy, and schizophrenia, surpassing self-respect, dignity, even sanity. But Roeg doesn't tell the story coherently. He has a passion for turning simple stories into bizarre and elaborate grand operas when basic narratives would do nicely. The result is a great deal of cinematic confusion that is sometimes laughable.

In the final scene, Alex passes Milena in a revolving door at the Waldorf-Astoria. Years have passed, or so it seems. She has an ugly vertical scar on her throat from the tracheotomy we've seen performed in bloody detail on the night he almost killed her. As he peers from the rear window of his departing taxi, the same look of panic and pain—and obsession—crosses his otherwise stoic face. Thank God the taxi driver keeps right on going.

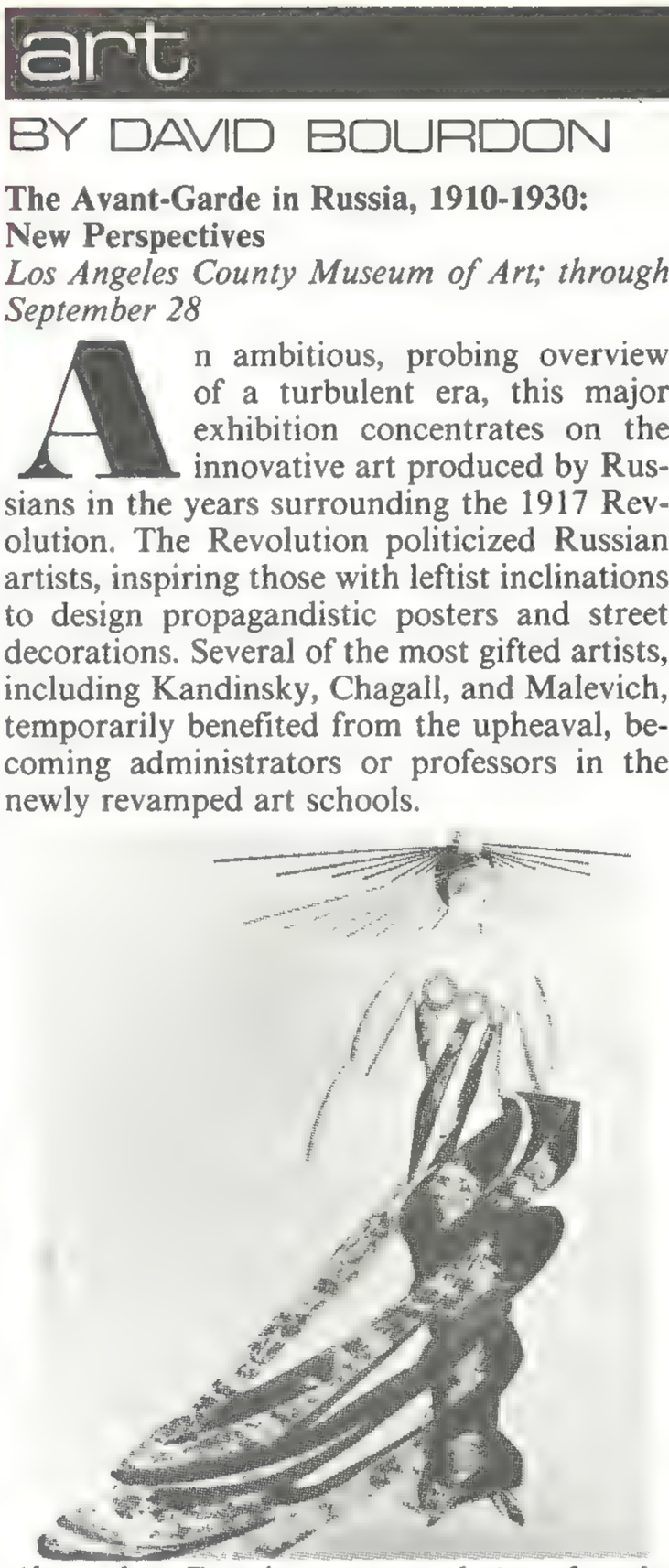
## art

BY DAVID BOURDON

**The Avant-Garde in Russia, 1910-1930: New Perspectives**

*Los Angeles County Museum of Art; through September 28*

An ambitious, probing overview of a turbulent era, this major exhibition concentrates on the innovative art produced by Russians in the years surrounding the 1917 Revolution. The Revolution politicized Russian artists, inspiring those with leftist inclinations to design propagandistic posters and street decorations. Several of the most gifted artists, including Kandinsky, Chagall, and Malevich, temporarily benefited from the upheaval, becoming administrators or professors in the newly revamped art schools.



*Alexandra Exter's costume design for the Queen of the Martians, "Aelita," 1924*

But the historic conflict between free expression and repressive ideology began to take shape even as the Revolution's rubble was being cleared away. In 1925, the Communist Party called for art that was "comprehensible to the millions"—a requirement that few great artists (except, maybe, Walt Disney) have ever been able to meet. Abstraction was deemed to be incompatible with Soviet culture. Many of Russia's avant-garde artists had already left the country. Others stayed, compromising their artistic integrity only to be betrayed by a regime that officially supported the reactionary illustrational style known as Socialist Realism. (The government's recent attitude toward nonconformist art was chillingly displayed in 1974, when an outdoor art show in Moscow was attacked by bulldozers and water-spraying trucks.)

Though not as epic as last year's "Paris-Moscow" exhibition at the Pompidou Center in Paris, the Los Angeles show offers the most comprehensive group of Russian avant-garde works ever assembled in this country. Among the forty artists, Kandinsky, Chagall, Malevich, and Gabo are represented by some of their long-celebrated works. Several of the lesser-known artists merit wider recognition, particularly Natalia Goncharova, Mikhail Larionov, and the prodigiously talented Alexandra Exter. The exhibition also offers welcome glimpses at virtually unknown artists, such as Konstantin Medunetsky, represented by a 1919 metal construction that seems to

*(What's News, continued on page 74)*

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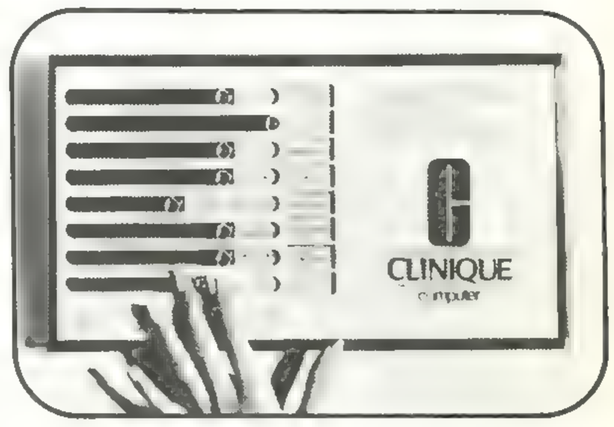


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# WHAT'S NEWS, WHAT'S COMING

prefigure later sculptures of Anthony Caro.

The show, which is extensive, includes paintings, drawings, photographs, textiles, as well as recently reconstructed costumes, sculptures, and architectural models. Almost all of the works are borrowed from private and public collections in Europe and America. Not surprisingly, none of the pieces is on loan from Russia, where this art is still regarded as anti-Soviet.

The exhibition travels to the Hirshhorn Museum in Washington DC.

**The Western World of N.C. Wyeth**
*Buffalo Bill Historical Center, Cody, Wyoming; through September 30*

As one of America's top illustrators, N.C. Wyeth (1882-1945) ignited youthful imaginations with his dramatic book illustrations for such classics as *Treasure Island, Kidnapped, The Boy's King Arthur,* and *Robin Hood*. Wyeth himself was scarcely more than twenty when he began to enchant magazine-art directors and readers with robust, though often sterotyped, images of frontier America. His painting of a broncobuster made the cover of *The Saturday Evening Post* about two years before the New England-born artist traveled much farther west than Delaware.

This entertaining, if artistically slight, exhibition contains more than forty oils, as well as several drawings and photographs, mostly dated from 1904, when Wyeth made the first of only two trips to the West, to 1910, when his enthusiasm for Western subjects began to cool. The pictures brim with melodramatic action: rugged cowboys lassoing horses, prodding longhorns, shooting buffalo, and battling Indians. Often corny, always flamboyant, Wyeth's romantic views of frontier America nevertheless have a storybook charm that is likely to endure as long as there is an appetite for Westerns.

The exhibition travels to New York's Coe-Kerr Gallery in mid-October, then to the Colorado Historical Society in Denver.

## MORE ART:

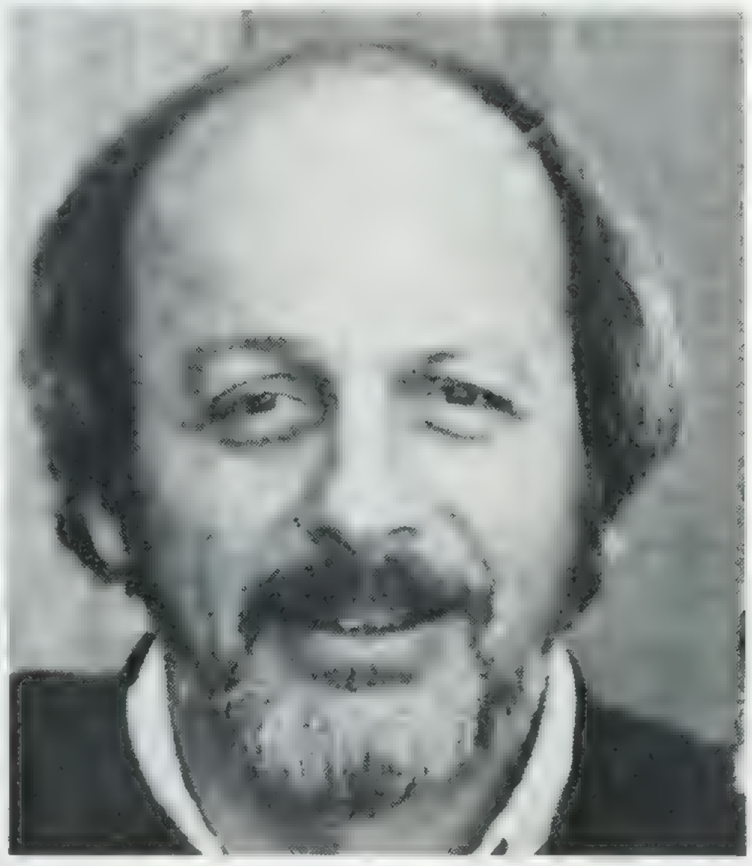
**Hawai'i—The Royal Isles: The Art Institute of Chicago is the first mainland museum to host (from September 6 through October 19) a traveling exhibition of more than three hundred objects from Honolulu's Bishop Museum. Primarily of ethnographic and historic interest, the show includes ceremonial and utilitarian objects such as royal feather capes and hand-carved calabashes, as well as paintings and drawings that trace Hawai'i's heterogenous culture from ancient chiefdoms to modern statehood. From Chicago, the show goes to Denver, Los Angeles, Seattle, San Francisco, New York, and Boston.**

# books

**Loon Lake**
*By E.L. Doctorow (Random House)*

There are certain books that tackle the reader so hard, and with such violent energies, that they challenge reason and sense. *Loon Lake*, E.L. Doctorow's first novel since his wildly popular *Ragtime*, is a book written in high style—an aggressive style in which words crash up against each other like loose atoms; images loom up so suddenly, and with such brilliance, that you can never be sure what you saw; mind can hardly keep up with matter, but must keep collecting and arranging sense impressions until, through some epiphany, the whole enterprise makes sense.

This is a modern day *Bildungsroman*, in which a boy becomes a man, progresses furiously toward manhood. It is a journey full of temptation, despair, guilt, passion, and loss. Because Doctorow is a thoroughly American writer, the underlying motive for the journey (though the young "hero" Joe of Paterson, doesn't know it) is the relentless pursuit of the American Dream. It is not only a quest for wealth and power, and style, and escape from the drearier facts of one's own identity, but a search for the very source



*Author E.L. Doctorow: "Loon Lake" is a powerful novel—written in high style.*

of power, the essence of it: because in America the dream of power is the closest we come to having our own national myth.

In his travels across the continent (the archetypal journey westward), Joe encounters the following:

Fanny the Fat Lady, six hundred pounds, a circus freak of Buddha-like impersonal serenity: "The folds of her chins," marvels Joe, "rising in cups of delicate hue, her blue eyes setting like moons behind her cheeks, she smiled at me and unsmiled, smiled and unsmiled, sitting there with each arm resting on the base of a plump hand supported by a knee that was like the cap of an exotic white mushroom."

Clara, a woman so intense her "presence occupied great moral space around her although she was surprisingly small. . . . There was nothing stately about her except the alarming size of her moods."

Warren Penfield, poet-in-residence at Loon Lake, reluctant war hero who, in the thick of battle, semaphored the first verse of Wordsworth's "Intimations Ode"—a man bested by his own mortality.

And, ultimately, F.W. Bennett, regent of Loon Lake, industrial potentate, a man who, enveloped in his isolation, holds the secret of power. Joe's journey takes him to the relentlessly symbolic heart of Loon Lake—so named because the indigenous loons, with their wild cries, swoop down to pluck the unsuspecting fish from the water, smash the

*("What's News" continued on page 78)*

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## WHAT'S NEWS, WHAT'S COMING

clear surface of their lake, and disappear.

Joe explores contingent worlds, oddly linked—the circus, Loon Lake, Bennett Autobody Number Six, where he works as a Bennett-employed auto assembler and becomes involved in a complex and horrifying series of betrayals. These worlds appear in fragments of narrative, flashes of memory. You join with difficulty the fragments of Joe's life (or lives), and it is as if your own memory were spotty and incomplete. Time and space disassemble, you are projected anywhere. It is frightening.

Doctorow is, like his characters, an unpredictable and ruthless guide, a magician or a con artist. But his prose is dazzling, his images haunt you. There is an American dream for novelists, too, of transcending predecessors and of creating new kinds of novels, in new shapes. Doctorow has, at the least, widened the perspective of the American novel, giving it the intensity of cinema, the clarity of social realism. He is an innovator. In these times, that is a rare bird, indeed.

—CATHLEEN MEDWICK

**The Fifth Horseman**
*By Larry Collins and Dominque Lapierre (Simon and Schuster)*
Chilling, tense, seizing, and providential, this novel of the ultimate terrorist blackmail tightens into reality. Colonel Qaddafi of Libya sends the President of the U.S.A. a tape recording and a set of plans and calculations. The taped message from Qadaffi states that he now possesses the ultimate weapon and has placed one in New York City. It will be exploded, says Qadaffi, in sixty-three hours unless the Israelis are persuaded to dismantle and withdraw all their settlements in occupied territories, get out of East Jerusalem, and announce to the world that the Palestinians may return to the lands taken from them in 1967. If this communication is made public, warns the tape, or if there is any sign of an evacuation of New York, the weapon will be exploded immediately.

A hoax? The President and his staff cannot believe that Libya possesses any kind of ultimate weapon. But since, routinely, all such threats are followed up, the plans and calculations are sent to Los Alamos. The threat proves genuine: What lies hidden in New York City is a three-megaton hydrogen bomb capable of killing more than five million people. Then begins the nerve-wracking, frantic search for the bomb and the people who hid it and the desperate attempt to keep the secret. The only clue is that the bomb container looks like a large oil drum; but most of the people looking for it cannot be told what's inside.

So plausible, so frightening: this is an engrossing, awesome, disturbing, and stunning book.

**Days and Nights at Costello's**
*By Joe McCarthy (Little, Brown)*
Witty, entertaining, informative, and fun—Joe McCarthy tells of the people he knew or wrote about and the stories and one-liners they told him during his many years as a freelance writer for (among other publications) *Yank*, *Life*, *Holiday*, and *Look*. They are a diverse cast of characters, including Jack Kennedy, Edmund R. Murrow, Toots Shor, Jimmy Durante, Joe DiMaggio, Henry Ford II, Gene Tierney, Harry Truman, and Eleanor Roosevelt.

The book is rich with anecdotes. In 1955, while doing a story on Clark Gable for *Look*, Joe visited Gable at home and discovered that he had hundreds of doves, but Gable didn't want to talk about them. McCarthy later discovered that in 1935 Gable had had a fight with Carole Lombard and as a peace offering she had given him a pair of doves. He never gave them away, and the hundreds were the decendants of that pair.

Edward R. Murrow told McCarthy that in London during the War he was waiting for his wife at 10 Downing Street where she worked with Mrs. Churchill. Mr. Churchill stepped in and said "Why, hello, Mr. Murrow! Have you time for *several* drinks?" Murrow commented that Churchill used not just the right word but always precisely the right word.

This is a book full of flourishes—amusing, revealing, and an immense pleasure.

—ALLENE TALMEY

## where to eat now

### *The Kitchen Witch*

This is a restaurant I was tempted to keep to myself. It's tiny—about ten tables. Being below street level, it is hidden—a kind of immaculate white, beamed, country-inn cave. It is not expensive. But it is so astonishingly good, it must be shared. Look for it in the heart of Manhattan's Greenwich Village, on West Fourth Street. And when you find it (find is the clue word: it is a *find*), you will be rewarded with a small, beautifully conceived menu, cooked to order (and that takes time, so be prepared to give it) by Stanley Harper (he does it behind a counter in full view) and served by knowledgeable Michael Eurey (*above* in their jointly owned restaurant). JADE ALBERT

Stanley's way with comestibles is altogether original without being faddy. It is actually modern American, melting-pot homey of the most refined, sophisticated temper. Among his delicious surprises are deeply Southern cornsticks—the best; gnocchi with fresh herbs, tiny, round bites of fragrant dumpling in a bouquet of greens; a Cornish Hen oozing its own succulence but crammed with a cornbread stuffing and counterpointed with a purée of infinitesimal peas. And this is the month for Squash Pie—pungent; Red Emperor Grape Pie, as wry-sweet as puppy love . . . the tang of autumn in the air. —LEO LERMAN

# music

BY DAVID SARGENT

## *Hearing Mozart music as he heard it—can new disks pass the test?*

The musical world's fascination with authentic period performance shows no signs of abating, and the reason is clear enough. It's not just a scholarly urge to discover the way composers of the past actually heard their own music. It's also a desire to strip away encumbering traditions and to come ever closer to the fresh, the true, the *essential* music that lies beneath those traditions.

The vogue for "correct" performance practice first became widespread in the Baroque revival of the 1950s. Such favorites as Handel's *Messiah* suddenly emerged in a new guise, purged of encrusted anachronisms. But one says "correct" in quotation marks because authentic performance practice involves a marriage of musician and musicologist, and musicologists are not only continually discovering new aspects about yesteryear's performing styles, but are also continually disagreeing among themselves. Thus the brisk and direct 1950s Baroque style has already given way to an even *more* "authentic" style, a style that involves alterations in pitch, flexible rubato, and the use of period instruments.

With the work of Nikolaus Harnoncourt, Gustav Leonhardt and many others, such authentic performances of Baroque repertory have become well known. But there is no reason to stop at the Baroque, and about the most fascinating series yet involving historically accurate re-creations of past performing styles has now begun to be released on the L'Oiseau-Lyre label. This is a series of what will eventually comprise seven boxed albums of the complete symphonies of Mozart; the first box to be released, number three in the series, includes symphonies Mozart composed in Salzburg in 1772 and 1773 (Nos. 18–23 plus 27, plus an extra in the old numeration).

The results are revelatory. The performers are the British-based Academy of Ancient Music and—true to Mozart's performance practice—there is no conductor; guidance of the players is shared by Jaap Schröder, the concertmaster, and Christopher Hogwood, continuo.

What makes these performances sound so fresh is first of all the clear, direct, vibratoless sound of the orchestra—contrapuntally transparent yet full of energy and vitality. There are also myriad niceties of detail: seating plans in accordance with those of Mozart's day, a bassoon doubling the bass line, *all* repeats observed, etc. This is a set that not only makes one eager to hear the forthcoming albums but vindicates the whole notion of "correct" performance practice. Because, ultimately, the justification of musicology must be musical: the music has to *sound* better than it did before. And here it most definitely does.

*("Whats News" continued on page 85)*

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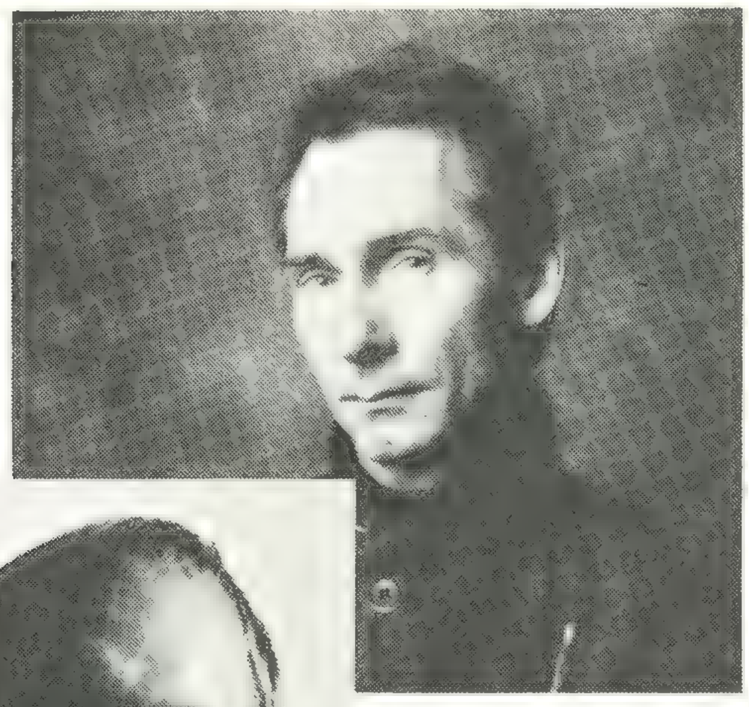
# WHAT'S NEWS, WHAT'S COMING



*Brian Eno, left, and John Hassell: new disk blends moods, styles.*

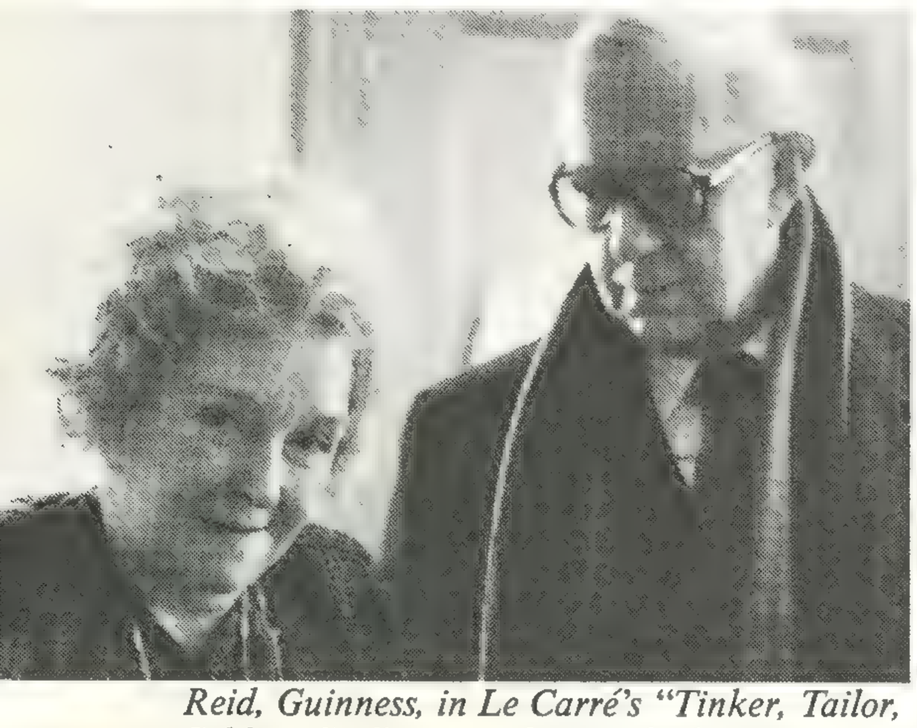
MORE MUSIC:
**Jon Hassell and Brian Eno, "Fourth World Vol. 1: Possible Musics" (Editions E.G.). A fine blend of restless, African-inspired percussiveness from Hassell and restful washes of electronic-keyboard color from Eno.**
**Bob Dylan, "Saved" (Columbia). The second in Dylan's gospel series, as interesting and intense as ever. Unfortunately, Jesus seems not to have inspired Dylan as much as drugs, loneliness, and youthful craziness did.**

## tv

BY GLORIA EMERSON

### *Splendid! A mystery to make you think*

The BBC clearly believes that a television audience is more attentive and clever than most of us probably are. Their new six-part series, *Tinker, Tailor, Soldier, Spy*—beginning Monday, September 29 on PBS stations—requires total concentration and memory. If your mind has been slightly jellied by *Little House on the Prairie* or *Mork & Mindy*, this may be a wicked series to follow. Based on John le Carré's spy novel—and keep in mind he is one of the most interesting writers alive—*Tinker, Tailor* has an enormously complicated plot and a large cast, obliging those who haven't read the book to work hard to keep up. But try. It's splendid stuff.



*Reid, Guinness, in Le Carré's "Tinker, Tailor, Soldier, Spy": a tantalizing whodunit*

Alec Guinness plays George Smiley, forced to retire from the Secret Service along with his boss, known only as Control. Smiley is asked by a Minister to secretly find the Mole, or traitor, leaking to the Russians. His is a remarkable piece of acting. If the plot becomes too knotted to follow, just watch Guinness' face: the sad eyes which never show surprise, the ghostly little smile, the terrible patience. There is nothing, of course, about human nature that Smiley doesn't know, no shocks left for him at all; and his one leaking wound was carved by his wife, Ann, who is endlessly promiscuous, sometimes with his colleagues.

There is a lovely scene in the third episode when Smiley, who knows the Mole is very high up in the Circus, as insiders call the Secret Service, goes to the shabby lodgings of the woman who once ran research and was also bounced. She is old, weepy, thickly made-up, and bitter, her life seeping away. Smiley needs her extraordinary memory, she needs him to kiss her again. He does. Beryl Reid is wrenching as this woman, Connie, who murmurs: "I want to remember you just as you were—my lovely, lovely boys."

They are not lovely boys at all, of course; but English spooks and assassins are always easier to like than our own bunch, especially Le Carré's elegant creatures who say things like: "We used to be a rather classy bunch—why are we so vulgar these days?"

The plot, however wonderful, defies summary, but the main thread is Smiley's long search for what went wrong and why during Operation Testify in Czechoslovakia when an agent named Prideaux was betrayed, shot by the Russians. Because of this failure, Smiley and Control were ousted and the four men who took control of the Circus are now all suspect. Smiley traces Prideaux to the country school where he is a teacher, somewhat deranged and disabled.

The photography, as well as the acting, has unusual distinction. The scenes in Lisbon, where the British agent named Tarr—the first to know there is a Mole—becomes involved with a Russian woman, are haunting. She not only wishes to name the Mole but to defect to England. We first see her standing alone on a balcony of a hotel room, reciting bits from The Beatitudes, as if the words could save her when she really understands they will not.

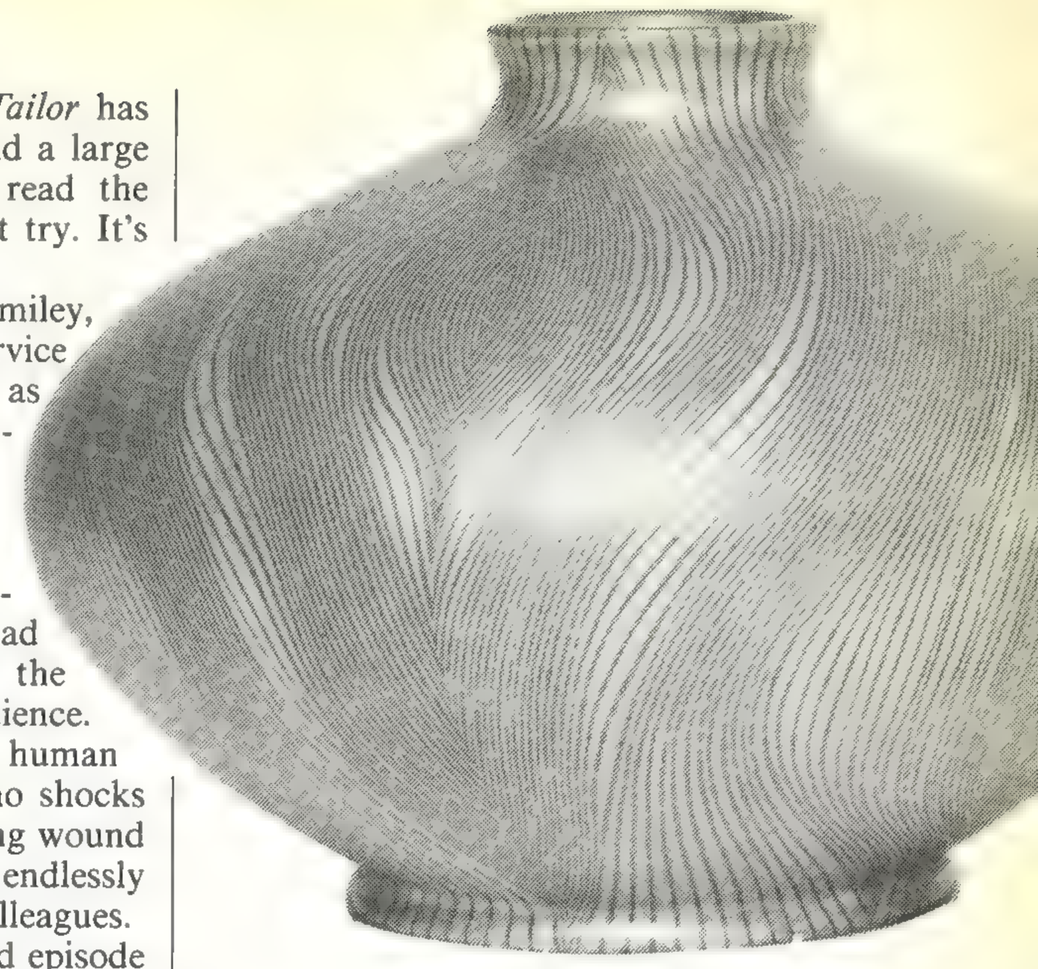
## collecting

BY JUDITH GOLDMAN

### *Buttons in January, photos in May—the season's trends*

Collectors need to know what's available and has been available, where and at what price. They thrive on information. Shards of gossip lead to hand-painted chests, Chippendale chairs, Shaker cupboards—which is why antiques dealers keep secrets.

Magazines for collectors abound. There are big glossies and little glossies; confidential newsletters and specialized publications on every conceivable subject: rugs, clocks, watches, barbed wire, duck decoys, Barbie dolls. But no publication compares to my favorite: the *Maine Antique Digest* (which calls itself by the acronym *M.A.D.*), a quirky, opinionated country newspaper with a crackling Down East flavor.



*Collectors eye neglected Art Nouveau pottery, such as this Hungarian earthenware vase.*

*M.A.D.*'s focus is Americana; and its editor, Samuel Pennington, is an ex-pilot and former antiques dealer with a penchant for muckraking and a feisty unpretentious voice. Unlike most magazines on art and antiques, *M.A.D.* does not protect the trade. In most magazines, auction reviews are barely disguised rewrites of press releases auction houses supply. *M.A.D.*'s pages do not carry press agents' hyperbole. There's no talk of fancy crowds or staggering prices. *M.A.D.* knows that even fancy evening sales are business as usual and that a room packing dealers like sardines hardly constitutes a glittering crowd. Their auction reviews describe an object's quality and condition; and, when it goes too high or too low, *M.A.D.* says so.

Every issue includes scholarly articles, book reviews, and a monthly calendar; but it's the grass-roots reporting that gives readers a head start on trends. City dealers shop the New England market; and to find out what they're buying and paying in the woods lets one know what they'll soon be selling and charging in town.

Still, information travels fast. Collecting fashions, which once lasted decades, now change with the seasons. Fickle taste reigns at breakneck twentieth-century speed—buttons in January, bronzes in March. A field is rediscovered, briefly touted; prices rise and fall as fast. Collectors with more wit than capital stay upfront and outside fashion or find bargains tracking last season's trends. Consider the following: Ansel Adams' photographs, whose market peaked last May when good pictures went begging at auction. Also: neglected Art Nouveau pottery (from Belgium, Italy, and Eastern European countries), American quilts (prices have stabilized), every kind of American glass—from old bottles to brilliant cut glass (favorites two years ago, now undervalued), and Depression glass (buy it now for a song at new depressed prices).

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# Beauty Q & A

## For fall: cool-weather skin care... tips on choosing the "right" health club for you...

**Q With the onset of cooler weather—and central heating—I know that moisturizing my skin is more important now than ever. My skin is very dry, but I'm not sure which type of moisturizing product to choose or whether I can still use soap on my face?**

**A** We asked Frank P. Panzarella, Ph.D., president and research director of Doak Pharmacal Company, which moisturizing treatment is best for dry skin: "Although your skin may have a tendency towards dryness, it still has a natural amount of moisture—but the lower humidity in cool weather does tend to accelerate the evaporation process. It's important to slow this process by using a moisturizing product as often as possible. Choose a cream or lotion that contains ingredients (pregnenolone succinate is one) that penetrate the stratum corneum, the upper layers of your skin, helping it to retain moisture as well as emollients. These act as a surface barrier helping to prevent moisture loss, plus protect the skin from negative environmental factors—such as air pollution and sun damage (some products contain sunscreens)." If you're more indoors than out, think of investing in a small humidifier to restore some of the moisture that central heating removes from the air and your skin. "Soap by nature is drying, because it strips skin's natural oils, leaving it feeling tight and dry. To alleviate this, use a soapless, non-drying liquid cleanser," says Dr. Panzarella. (Doak's Formula 405 cleansing lotion with moisturizers dissolves and washes away deeply lodged impurities without drying your skin.)

**"Soap can be drying because it strips skin's natural oils, leaving it tight, dry"**

**Q I've just returned from spending a week at a health spa, and would like to continue a regular fitness program by joining a local health club. However, as this will be a major investment of time and money for me, I want to choose the right club in the beginning. Can you give me guidelines?**

**A** We took your question to John H. Deitrich, president of American International Health Industries, and former president and director of the New York Health and Racquet Club, who says: "Working women are recognizing the fact that regular exercise is a vital part of healthy living and reduced medical costs, but it is important not to make an impulse decision and join just any health club. It benefits you in the long run to take time to 'shop' around and check out the facilities available in your city. Here are a few points to keep in mind when you start looking for a health club:

- Think about your daily travel patterns. Is the club around the corner from your home the most convenient for you? It may not be, if you're happier exercising during your lunch hour—in that case, select a club close to your office. Also, figure the cost of transportation to and from the club when calculating membership cost—you may be surprised at the difference this makes in joining a particular club.
- Choose a peak hour to make your initial visit. Will the staff still be courteous, answer your questions, have time to teach you how to use a certain piece of equipment? Judge the crowding: are there adequate equipment, facilities, *and* supervision to accommodate members (bicycles, treadmills, weight-resistant equipment, steam room, saunas, whirlpool, swimming pool)?
- Record your impressions the moment you enter the door. Are the receptionist and staff friendly and helpful? *A good club has good service.* Don't hesitate to ask club members what they think of the facilities and staff, or staff instructors what their qualifications are.
- Is the club clean? Check for adequate ventilation and proper maintenance—chlorine fumes in the pool area; peeling paint; dirt in the corners? Although these seem to be small points, these factors may become upsetting once the novelty of belonging to a health club wears off.
- Find out how many days a year the club is open and the daily hours. Will it accommodate an early-morning workout before you go to the office, or a Sunday night exercise session?
- Find out if there are any other benefits with club membership—e.g., calisthenic classes, reduced tennis-, racquetball-, squash-court rates, a hair salon, or masseuse on the premises?
- Beware of the high-pressured sales approach. Ask for a copy of the contract—and *study it.* Note how long you have to cancel if you change your mind, and how much it will cost you. Study the renewal rates, and any additional charges beyond your initial fee." ▽

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# Talking about... Art

*What made Hofmann different...how Dorazio got his style...and the reason why artists campaign for Brademas*

**By Barbara Rose**

*Hans Hofmann at work at Provincetown, where he also taught painting students*

Teaching was not an occupation that attracted the major Abstract Expressionists, who were against academicism of any kind. Hans Hofmann was one exception (Ad Reinhardt was the other) to this rule. Both artists turned their lessons into esthetic systems and formed many disciples among their students. Younger artists working today continue to be influenced by their theories. Critic Clement Greenberg was the first to acknowledge the importance of Hofmann's lectures in the 'thirties; he suggested one could learn as much about Matisse from Hofmann as from Matisse himself.

Through October 13, a fascinating show organized by art historian Cynthia Goodman and Ellen O'Donnell, *Hans Hofmann as Teacher: Drawings by his Students,* will be at the Provincetown Art Association and Museum. Provincetown, Massachusetts, is a likely spot for this exhibition because Hofmann taught informal classes in his beach house there.

The roster of Hofmann's students is impressive: Louise Nevelson (who studied with him in Munich), Lee Krasner, Robert Goodnough, Myron Stout, Richard Stankiewicz, Helen Frankenthaler, and Larry Rivers are among the artists who learned about advanced art from Hofmann, a German-born Expressionist who arrived in America in 1930. Because Hofmann knew personally the leading members of the School of Paris—including Picasso, Matisse, and Robert Delaunay—as well as the German Expressionists, his ability to synthesize the principles of modern art was critical to the development of the New York School as abstract as well as expressionist.

The show illustrates Hofmann's concept of space as the tension between "push and pull." Drawing from nature, translating reality into abstraction was for him the basis of a solidly constructed art.

Hofmann's genius as a teacher was that he never showed his students his own work. The result was an amazing amount of individuality and stylistic diversity among those fortunate enough to study with him. The show, celebrating the one hundredth anniversary of Hofmann's birth, ought to provoke some good hard thinking about what art education really is. In Hofmann's hands, it was clearly a far more profound, stimulating, and searching experience than it is in today's academic art departments, where art jargon too often replaces art experience.

## *YANKEE OR CONTINENTAL?*

A retrospective show of Italian color-field painter Piero Dorazio organized by Douglas Schultz of Buffalo, New York's Albright-Knox Art Gallery, reveals that, although Dorazio's connection with American art (he spent most of the 'sixties in America) put him in touch with the evolving school of stained abstraction, his refined sensibility and technique are decisively European. *Piero Dorazio: A Retrospective*—at The Dayton Art Institute, Dayton, Ohio until October 26—traces Dorazio's evolution from a gestural calligraphic painter to a luminous colorist to his recent abstract landscapes.

*Dorazio's "Staccato," reminiscent of his native Umbrian hills?*

## ART'S BEST FRIEND

**Although the art world is less political today than it has been for years, artists are organizing to try to help Indiana's Representative John Brademas be reelected. One of the architects of the original legislation creating the National Foundation for the Arts and Humanities, Brademas, a former Rhodes Scholar, speaks for the artist in Congress. When museums, crushed by inflation, were running out of operating funds, Brademas introduced the Museum Services Act and the Arts and Artifacts Indemnity Act, that made possible their continued function. Among the organizers of "Artists for Brademas," sculptor Beverly Pepper is trying to generate support among artists for the Congressman's upcoming campaign.**

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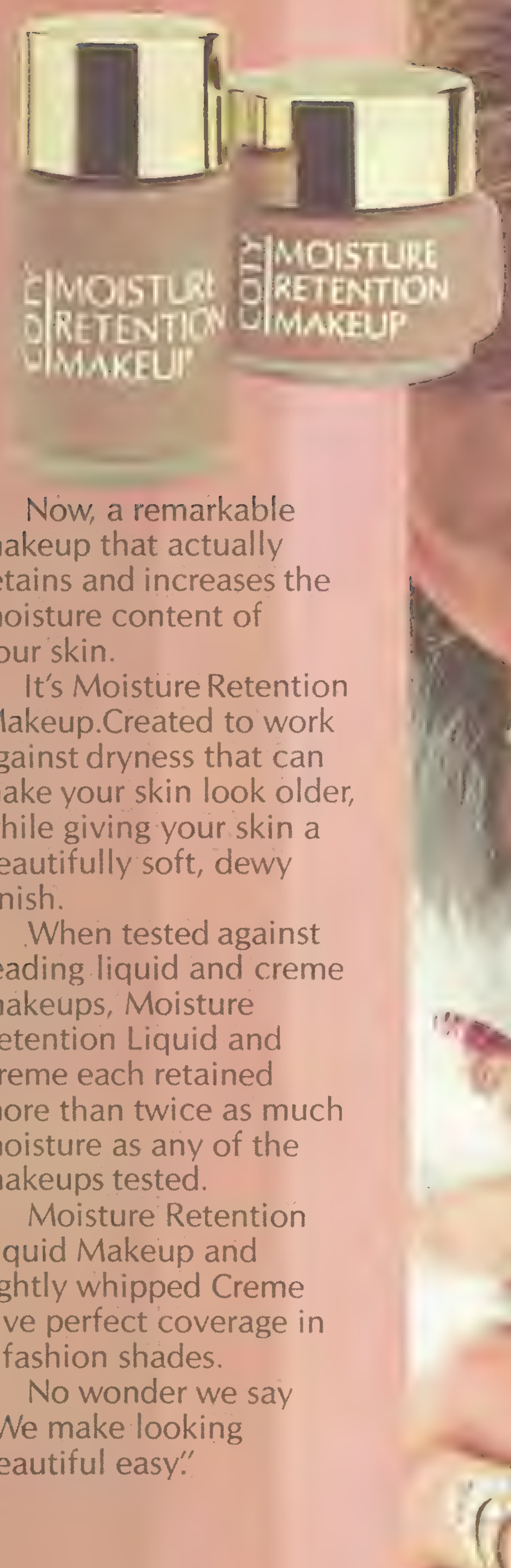


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What makes any skincare system a legend? Is it the celebrity of its members, the effectiveness of its techniques, the fame of its founder? If any one of these alone would be enough, then it's no wonder that all three make The Erno Laszlo Institute famous. Founded fifty years ago by the famed Hungarian dermatologist, Dr. Erno Laszlo, we've proved ourselves worthy of the faith we inspire.

## 2) The Dermatological Review.

Becoming a member of The Erno Laszlo Institute simply means you visit our Skincare Specialist in a store near you and begin following one of our skincare rituals. Which one depends on your answers to a series of questions about your skin: how you care for it, how it looks and feels and what problems need correction. We call this questionnaire a Dermatological Review. According to your answers, your skin is classified as a specific "O'Clock" number somewhere between 9:00 and 3:00 o'clock. It's this classification which indicates to what degree your skin is dry, sensitive, balanced or oily and determines your personal skincare ritual. The preparations needed for you to practice this ritual at home are now prescribed and explained. You must use only these preparations and nothing else. They were formulated to bring your skin into balance whether dry and lined, shiny, oily, blemished or extremely sensitive.

## 3) The effectiveness of our products.

The backbone of every Erno Laszlo ritual is soap and water. It is the key to the success of the ritual. The kind of soap used and what you do before and after our famous washing, rinsing ritual depends on your "O'Clock". If your skin is dry, you will apply oil before washing and use a rich, oily soap. But if your skin is oily or troubled you must use a soap and other preparations that control oil. They require only a few minutes of your time morning and night and are all you'll ever need to care for your skin and keep it glowing through the years ahead.

## 4) A lifetime of skincare.

When you begin practicing your skincare ritual, your records are sent to The Erno Laszlo Institute in New York and you will receive a Welcome Letter and a Membership Card. Now you are a Member of The Erno Laszlo Institute. As we do not sell single items separately to non-Members, it will be necessary for you to present this Membership Card when you wish to repurchase single items.

Because nothing stays the same...the world, your life or your skin – neither does your Erno Laszlo Ritual. Climate, travel or the simple passage of time all affect the condition of your skin. That's why we like to re-evaluate your ritual frequently to make sure it still meets your needs. Perhaps it will require changing or what we call a "modification". We invite you to visit with our Institute Trained Specialists throughout the country in fine Cosmetic Departments whenever your skin feels that need.

## 5) Continuous careful research.

Even the finest skincare system in the world can be made better. That's why we never stop trying to improve your skin. We don't come out with a new product every six months. But when we do, you can be sure it will make a significant difference.

At the Erno Laszlo Institute we take our skincare as seriously as you do.

# Erno Laszlo

## Skincare Preparations

**Formulated by The Erno Laszlo Institute for a select number of fine stores in the United States and abroad. For the store nearest you, call toll free. Continental United States: 800-223-1228. New York State: 800-522-5633**

# Fragrance Now

*"Fragrance makes me feel in a good mood, even physically. I've worn it since I was seventeen . . ."*

Sophia Loren is speaking on the debut of Sophia, a fragrance "milestone" in that it's the first time an actress of her stature has given her name to a perfume. Coty, the force behind the new "production," (richly floral with Oriental undertones), carried out three years' research to find a name that had equal appeal to both sexes . . . Sophia apparently had no competition. "The first perfume I wore was Joy," she says. "Since then I've worn many and am always asked which one it is, my skin reacts so well. I don't think it's necessary to describe fragrance as having any extra 'power,' it does enough already, no? I like a man to wear fragrance—not strong, but enough to know he's in the house. I love my house to have fragrance, too—fresh, not an 'invasion.' "

In her forties, Sophia is now frequently photographed wearing glasses "because I need them and they're a kind of 'makeup,' as my day starts at 5:30 A.M." (She is currently filming her own life story in Italy.) Because she is sold on the idea of glasses as "makeup," Sophia's name appears on good-looking ophthalmic frames, too. What's next? "Makeup, but not yet."

What is Sophia's attitude to growing old? "I'm fond of my wrinkles because I don't mind getting older, so long as I stay young *inside*." Her beauty regime? Soap and water A.M. and P.M., baby cream and sunscreen, no alcohol, and rest. "The best thing I ever did for my looks was to give up smoking."

## HOME

**More new names in fragrance: the latest one, Porthault, a name that until this month has stood only for the finest kind of French linen. Now Porthault has entered the fragrance business . . . with a scented candle and scent burner, carrying a most distinctive country scent called Nature Verte, by Baroness Edmond de Rothschild. She is the perfect partner, having eleven homes around the world where she always uses scented candles. Not only is the fragrance special; so is the candle holder, designed by leading artist Serge Manseau.**

On the one hand, there's a steady search for prestigious and/or evocative names for a new perfume . . . then there's another view: French designer Paco Rabanne, who named his fragrance for women Calandre, because he didn't want the name to be the dominant force (*calandre* is the French word for a car's radiator grillwork). Now, this month comes his introduction number two, with a name just as removed from the fragrance world. It is Mētāl (pronounced with emphasis on the second syllable); and although the name may strike you as "cool," the fragrance certainly is not—being rich with jasmine and ylang-ylang.

## HIM

Fragrance for him in the future . . . a special kind predicted by top perfumers meeting at the Fragrance Foundation . . . instead of alarm clocks, alarm "scents," the smell of fresh coffee, eggs and bacon nudging olfactory senses awake for a change! Sniff kits (not snuff boxes or smelling salts) in the 'eighties, delivering immediate sensations "calming or cheering." . . . Snuff bottles, not boxes, will be on view at Steuben Glass, New York this month, the valuable antique Chinese kind that very rich men collected in the eighteenth century as *the* status symbol . . .

### Lamborghini: is it a car?

Yes, it's a car . . . but it's also the name of a perfume.

### Charles Jourdan: is it a shoe?

Yes, it's a shoe, but it's also the name of a perfume.

### Jean Patou: does that mean Joy?

Yes, the costliest perfume in the world, and now there's "joy" for him, too, a new introduction from Patou, which it's hoped will mean to men what Joy still means to women after fifty years of success. *Patou pour Homme* is the result of many years' experimentation by the Patou perfumers (all men) who have created a particularly robust cologne, woodsy, spicy, and long-lasting.

# SAINT LAURENT

*rive gauche*

## EXCLUSIVE BOUTIQUES

SAINT LAURENT
*rive gauche*
*855 Madison Ave.*
*New York, New York*

SAINT LAURENT
*rive gauche*
*Lenox Square*
*3393 Peachtree Road, N.E.*
*Atlanta, Georgia*

SAINT LAURENT
*rive gauche*
*Americana Shopping Center*
*2032 Northern Boulevard*
*Manhasset, New York*

SAINT LAURENT
*rive gauche*
*338 North Rodeo Drive*
*Beverly Hills, California*

SAINT LAURENT
*rive gauche*
*Mayfair in the Grove*
*3390 Mary Street*
*Coconut Grove, Florida*

SAINT LAURENT
*rive gauche*
*5516 Wisconsin Avenue*
*Chevy Chase, Maryland*

SAINT LAURENT
*rive gauche*
*Esplanade*
*150 Worth Avenue*
*Palm Beach, Florida*

SAINT LAURENT
*rive gauche*
*4400 Lover's Lane*
*Dallas, Texas*

SAINT LAURENT
*rive gauche*
*The Watergate*
*600 New Hampshire Avenue, N.W.*
*Washington, DC*

SAINT LAURENT
*rive gauche*
*5000 Westheimer*
*Houston, Texas*

SAINT LAURENT
*rive gauche*
*White Flint Mall*
*White Flint, Maryland*

SAINT LAURENT

*rive gauche*

"At all SAINT LAURENT *rive gauche* exclusive boutiques and at:"

**BALLIET'S**
*Oklahoma City, Oklahoma*

**BERGDORF GOODMAN**
*New York, New York*

**BLOOMINGDALE'S**
*New York, New York*
*Chestnut Hill, Massachusetts*

**BONWIT TELLER**
*Boston, Massachusetts*
*Troy, Michigan*

**DAYTON'S**
*Minneapolis, Minnesota*

**FREDERICK & NELSON**
*Seattle, Washington*
*Portland, Oregon*

**FROST BROS.**
*San Antonio, Texas*

**HALLE'S**
*Cleveland, Ohio*

**JACOBSON'S**
*Birmingham, Michigan*
*Grosse Pointe, Michigan*

**I. MAGNIN**
*Beverly Hills, California*
*Chicago, Illinois*
*Los Angeles, California*
*San Francisco, California*

**MARTHA**
*Bal Harbour, Florida*
*Palm Beach, Florida*

**MONTALDO'S**
*Charlotte, North Carolina*
*Denver, Colorado*

**NEIMAN-MARCUS**
*Fort Worth, Texas*
*Newport Beach, Fashion Island, CA*
*Northbrook, Illinois*

**SAKOWITZ**
*Houston, Texas*
*Scottsdale, Arizona*

**SAKS-JANDEL**
*Chevy Chase, Maryland*

**SAKS FIFTH AVENUE**
*New York, New York*
*Boston, Massachusetts*
*Chevy Chase, Maryland*
*Chicago, Illinois*

**JOHN WANAMAKER**
*Philadelphia, Pennsylvania*

**YOUNKERS-KILPATRICK**
*Omaha, Nebraska*

SAINT LAURENT

*rive gauche*

"At all SAINT LAURENT *rive gauche* exclusive boutiques and at:"

**BALLIET'S**
*Oklahoma City, Oklahoma*

**BERGDORF GOODMAN**
*New York, New York*

**BLOOMINGDALE'S**
*New York, New York*
*Chestnut Hill, Massachusetts*

**BONWIT TELLER**
*Boston, Massachusetts*
*Troy, Michigan*

**DAYTON'S**
*Minneapolis, Minnesota*

**FREDERICK & NELSON**
*Seattle, Washington*
*Portland, Oregon*

**FROST BROS.**
*San Antonio, Texas*

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*Cleveland, Ohio*

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*Birmingham, Michigan*
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*Beverly Hills, California*
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*Philadelphia, Pennsylvania*

**YOUNKERS-KILPATRICK**
*Omaha, Nebraska*

SAINT LAURENT
*rive gauche*

'Heat Wave' by Alex Chatelain, Paris, Kodak Ektar 125 film
'Rebecca' at the Waldorf in New York Style, Kodak Ektar 125 film

"At all SAINT LAURENT *rive gauche* exclusive boutiques and at:"

**BALLIET'S**
*Oklahoma City, Oklahoma*

**BERGDORF GOODMAN**
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*Chicago, Illinois*

**JOHN WANAMAKER**
*Philadelphia, Pennsylvania*

**YOUNKERS-KILPATRICK**
*Omaha, Nebraska*

# VIRGINIA SLIMS *lights*

When he offers you a low tar cigarette, tell him you've got one of your own.

**Only 9 mg tar**

**In the crush-proof purse pack.**

9 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

*Fashions: Hanae Mori*

# Horoscope

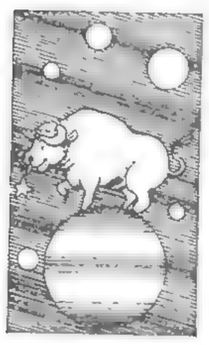
**By Maria Elise Crummere** **September**

**Aries:** A fiery new you. **Taurus:** Awareness is all. **Gemini:** The money rolls in. **Cancer:** Time to take the plunge. **Leo:** The honor is yours. **Virgo:** Your day of days! **Libra:** A magic month. **Scorpio:** You hit the heights. **Sagittarius:** A payoff decision. **Capricorn:** New joy. **Aquarius:** Love at first sight. **Pisces:** Clear career sailing

MONICA INCISA

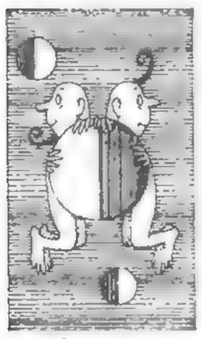
## Aries
MARCH 20–APRIL 19

You pursue your goals with a fiery new zeal this month because your ruler, Mars, is in Scorpio—the most positive of signs. Launch your drive at new moon on the 9th. Be subtle; you'll still get your point across. You have the firm support of partners on the 17th—but your own emotions may get in the way. The situation erupts into a crisis on the 23rd. Just when you think all is lost, however, you learn—on the 28th—that you have triumphed.



## Taurus
APRIL 20–MAY 20

Stay on your toes every minute this month! It is your alertness and awareness that will counter the strong opposition of Mars as well as the distraction of your ruler, Venus, now in assertive Leo. Focus firmly on business from the 21st to the 24th. The result: A stunning career—and social—triumph on the 26th that doubles as a social success. Don't let all this excitement carry you away; you cannot afford to let down your guard until month's end.



## Gemini
MAY 21–JUNE 20

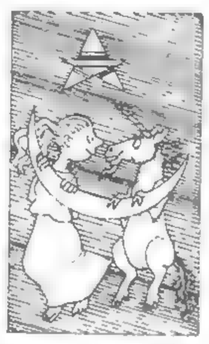
When your ruler, Mercury, enters Libra after new moon on the 9th, people will be drawn to you as if by magic—ready to help you with any business project you have in mind. Your lover can't resist you, either; on the 14th, he tells you what you want to hear. Use the 18th to promote your project. Then, thanks to generous Jupiter, you bring off an amazing financial coup on the 22nd and 23rd.

## Cancer
JUNE 21–JULY 22

Keep a low profile the first week of the month and let Venus work its winning ways for you by protecting your financial interests. Meanwhile, Mars will keep you informed and on top of the situation. From the 15th to the 17th, you may feel confused and uncertain about what to focus on. But the air clears on the 18th, allowing you to plunge ahead. Make your decision on the 19th. Set aside the 20th for a talk with your lover.

## Leo
JULY 23–AUGUST 22

When your ruler, the Sun, keeps its dazzling rendezvous with Jupiter on the 13th, dividends will come streaming in. Your love life will flourish; you also may receive an important honor. It is crucial to keep your perspective during this heady time, so wait until the 14th to sign your agreement. The 15th may surprise you. A demanding request is made of you on the 22nd; don't accept it until after full moon on the 24th when you will have more information.



## Virgo
AUGUST 23–SEPTEMBER 22

You swing into a heady social schedule on the 10th when your ruler, Mercury, enters Libra. Then, you can put behind you the official duties that occupied you for the first nine days of the month. You preside over an impressive affair on the 14th; this even may be the day for you to receive the reward due you. Make the most of the riches Jupiter offers you; push your talents to their limit and touch every base you can from the 19th to the 23rd. The 22nd will be your day of days.

## Libra
SEPTEMBER 23–OCTOBER 22

Mercury, clever magician of the zodiac, will be on hand from the 10th to the 29th, ready to help you work some magic of your own. On the 14th, you dazzle everyone by carrying off an impressive project. You are in the spotlight once again on the 18th when a whole new field opens up to you. Stay on your toes; a helpful suggestion may come your way on the 23rd, some vital information on the 24th. It all comes together on the 25th when you get the proposal you have been waiting for.

*(Continued on page 135)*

# TIME FOR A SHOW OF ROSES!

Roses for the cheeks of fall (lips, nails, eyes, too!) All from the La Vie en Rose color collection at our cosmetic counters. For that special occasion, book a makeup application with our artist-in-residence.

Or—learn to do-it-yourself. A sixty-minute makeup lesson with our expert is all you need. Just a little Red Door Time—and your future looks rosy!

One perfect rose in hot pink sequins on red ribbon-crochet sweater. A Red Door exclusive!

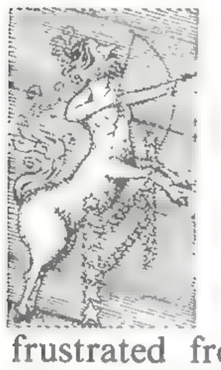
Elizabeth Arden
THE SALON

## HOROSCOPE

*(Continued from page 133)*

### Scorpio
OCTOBER 23–NOVEMBER 21

With your ruler, Mars, in its own sign, Scorpio, you soar to the high point of your year. Bounteous Jupiter, in your house of friendship all month, will encourage prominent friends to seek you out, causing your social and professional lives to flourish. Many people turn to you for advice this month—but from the 24th to the 30th, take time to put your own life in order.



### Sagittarius
NOVEMBER 22–DECEMBER 21

As your ruler, Jupiter, nears the end of its transit in Virgo and teams up with Saturn, you focus on serious matters. One of them: job security. You feel frustrated from the 5th to the 9th, when you are unable to pin down associates. Be patient: the solid information you want will come on the 11th or 12th, putting you back on the track. You have from the 19th to the 23rd to introduce an innovative idea. Your decision on the 22nd is the right one.

### Capricorn
DECEMBER 22–JANUARY 20

The atmosphere is supercharged with anticipation from the 5th to the 20th as you near the end of one cycle and prepare to enter a new one. Wrap up unfinished projects to pave the way for your glorious new phase. When your ruler, Saturn, enters Libra on the 21st for a three-year stay, all good things flow your way. Your efforts over the past two years are generously rewarded and—best of all—you soar to a level of happiness you have never known.

### Aquarius
JANUARY 21–FEBRUARY 19

Go ahead and make your breakthrough while you have the winning combination of Jupiter and Uranus behind you. All month long, Jupiter will shower you with luck and Uranus will bring out your natural cleverness. The 19th to the 23rd are your golden days: you may sign a new contract, publish something you have written, even move into a new field. Love at first sight? This month, it may be yours.

### Pisces
FEBRUARY 20–MARCH 19

Trust your instincts; do not make any decisions between the 5th and new moon on the 9th, an uncertain time for you. On the 10th, your confidence is restored and it's clear sailing once again. Search out those you need on the 11th, 12th, and 13th to get the ball rolling in the right direction. The 19th to the 24th brims with promise for you; contact key people whose power counts. Make your big push on the 23rd. Your career will be the big winner.


# Show Biz.

*Kissy Tuten, Doncaster Fashion Consultant, Brunswick, Georgia*

Five years ago I decided I wanted something to do that was my very own. I found it as a Doncaster Fashion Consultant, a job you might like, too.

It's fun and creative. The money I make gives me a nice sense of independence. And I still have all the time I need for my family and other things I like to do.

Once a season—four times a year—my partner and I have a Doncaster fashion showing in my home. Our clients come in, one at a time, and together we go through the line, selecting models and choosing the fabrics and colors to have them made up. We actually design wardrobes right on the spot.

And with Doncaster it's a pleasure. Every suit, coat, and dress is a custom-made classic you can wear and build around for a number of seasons. They're really investments. The prices help sell them, too—only $80 to $350.

Want to have your own business like I do and get into show biz? Then write Mike Tanner, Doncaster, Dept. A-1, Rutherfordton, NC 28139. Or call (704) 287-4205.

# Doncaster.

GIORGIO ARMANI

CHEZ CATHERINE

Palm Beach Toronto

GIORGIO ARMANI

*Lily Simon*

1480 SHERBROOKE STREET
MONTRÉAL

# Are you ready to make an entrance?

Confidence like yours
doesn't happen overnight.
It blossoms slowly,
into the subtle certainty
that lets you carry off with ease
what other women never could.
For you, Entrée Colors
by Alexandra de Markoff
Deep, rich, confident color
for eyes, cheeks, lips, nails.
Entrée Colors were designed to turn heads.
We guarantee it.

## Entrée Colors

Photograph: Saul Leiter Jewelry: David Webb Fur: Max

**Alexandra de Markoff**

Now that you know who you really are.

*Now when you buy Je Reviens perfume*
*you receive a 2 oz. bottle of Je Reviens cologne as a bonus.*

*Both for 14.50 at* LORD & TAYLOR

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Arpen Wardy
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# andré laug

# NAN DUSKIN

Philadelphia

andré laug
NAN
DUSKIN

# Two-thirds of the women who read this ad won't believe it.

# The other third will discover the most uniquely effective beauty lotion ever created.

What makes Jōvan Oil of Life® so different, so unbelievably different, from any beauty preparation before it?

Simply this. Oil of Life has the remarkable ability to do everything it would ordinarily take up to five different creams and lotions to do.

It's like having a complete wardrobe of skin care products in one bottle.

**Oil of Life is a perfect facial cleanser.** It penetrates deeply into the skin to remove even the most stubborn makeup. And eliminates the need for cold creams.

**Oil of Life is a super moisturizer.** It conditions your skin and helps keep it soft and smooth. And it works as well on your body as it does on your face.

**Oil of Life is a great nighttime cream for your eyes and throat.** Its rich emollients work while you're sleeping to maintain and condition these vital skin areas.

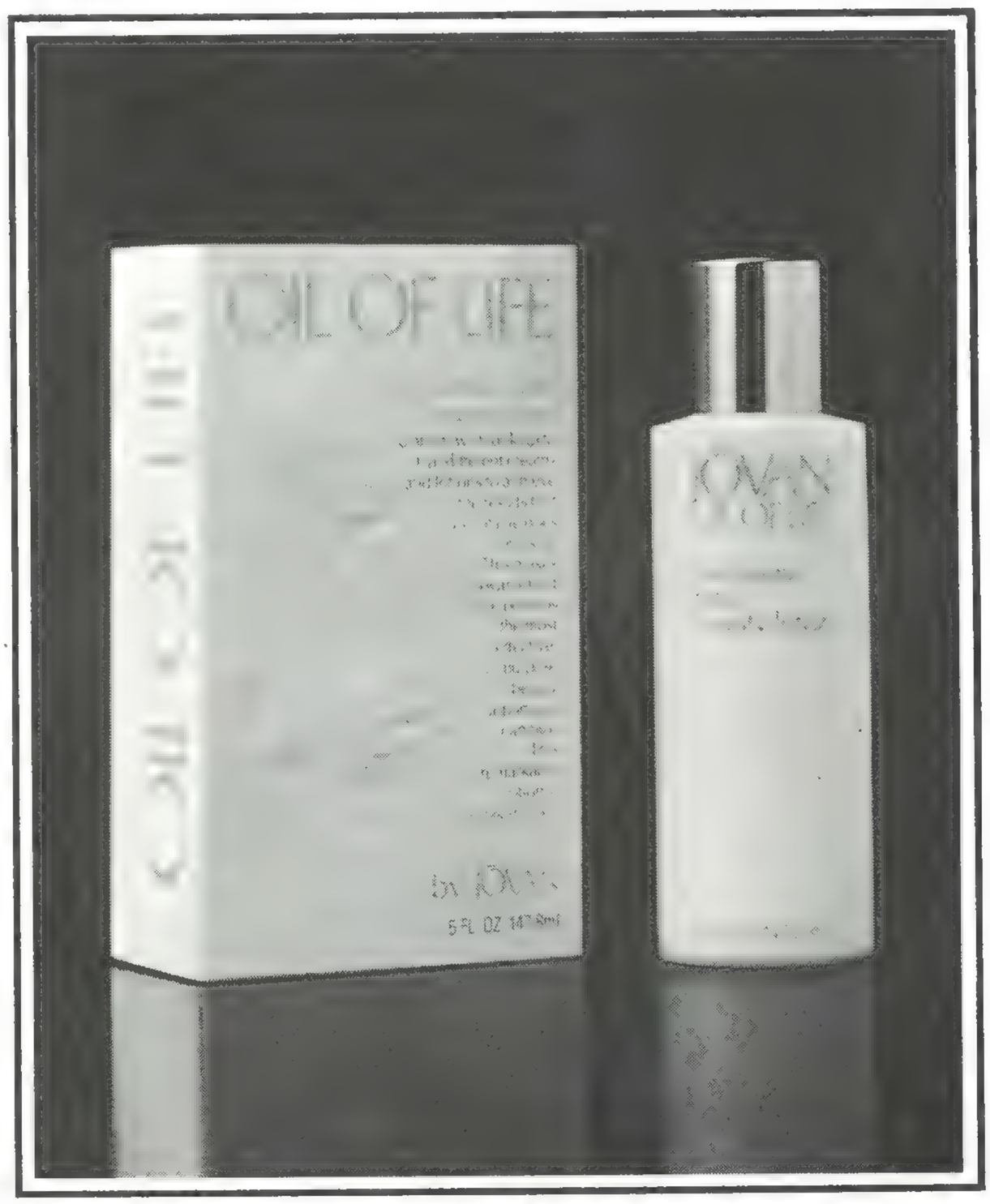
**Oil of Life is an excellent sunscreen.** It protects your skin against the aging effects of the sun's ultra-violet rays because it contains a PABA derivative. Which also makes it a wonderful suntan lotion.

**Oil of Life is a superb makeup base.** It lets your makeup glide on easily and helps keep it fresh-looking longer.

In short, it's all you've ever needed or wanted in a beauty lotion. All in one bottle.

Try it today. You'll be able to see the results immediately.

Jōvan Oil of Life is a beautiful new way of life for your skin.




# Jōvan Oil of Life®

## Unbelievable, but true.

$5.00. Available at cosmetic counters of fine stores. Jōvan, 875 N. Michigan Ave., Chicago, IL ©1980, Jōvan, Inc.

# Ciani makes it a real occasion

Necklace of tigereye and vermeil sterling beads.
From the Ciani collection of precious and semi-precious jewelry. At fine stores.

© Ciani

# CHANEL BEAUTY

Les Provocatifs. New intrigues of color from Paris.

# SAKS-JANDEL

dejac

*The newest suit by Dejac that's as soft as a two-piece dress... shapelier, more polished... in finest black wool to give you all the options of day-into-evening dressing.*

*From The Collection at*
*Saks-Jandel*
*Chevy Chase,*
*Washington, DC*

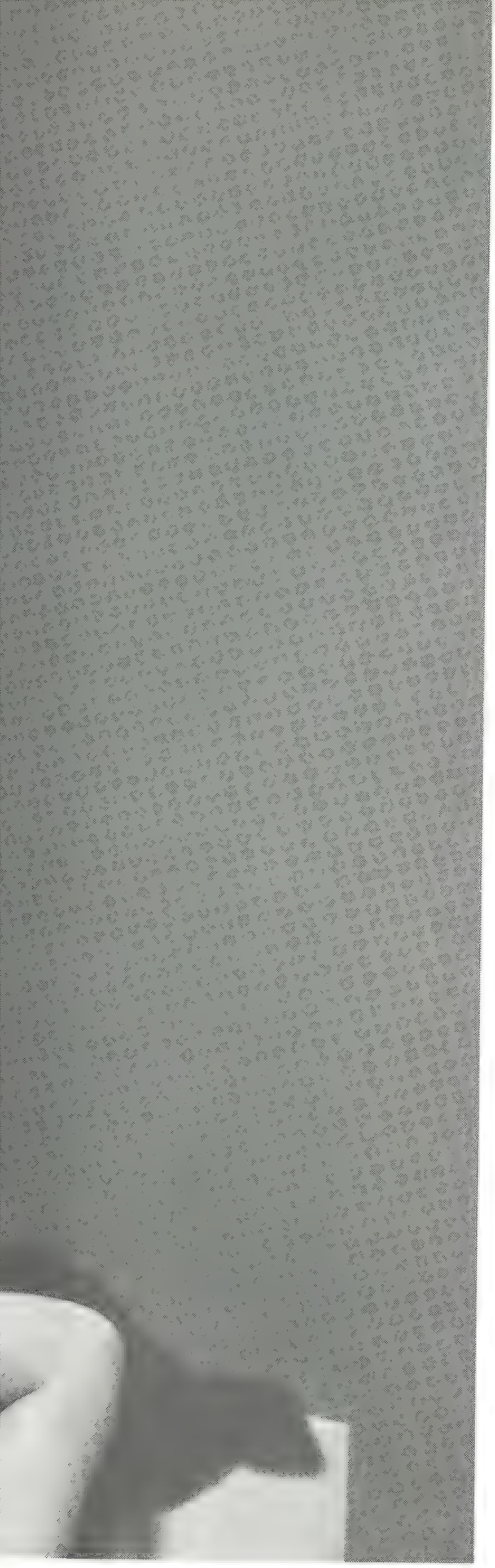
SAKS-JANDEL

GEOFFREY BEENE
for
hba furs

*A new turn on the polo coat from Geoffrey Beene for HBA. Natural golden sable with a new relaxed attitude. Consider it key in your wardrobe... so versatile you can literally wear it over everything.*

*Over a long dress at night, or with a pair of jeans anytime, the blouson jacket makes news. In length... in new textures and colorings... and in unexpected furs, such as mink or Swakara.*

*From The Collection at*
*Saks-Jandel*
*Chevy Chase,*
*Washington, DC*



*Mink. It's a special way of feeling, and a terrific way to look. This season mink is worked in new ways, almost like fabric... in new shapes, new lengths... to fit in with your 24-hour lifestyle.*

*From The Collection at Saks-Jandel Chevy Chase, Washington, DC*

# SAKS-JANDEL

P E R R Y
E L L I S

*Perry Ellis takes it from the top... creating the perfect sweater that's just the beginning for so many different looks. Here, just one version, with his softly-falling wool culottes. This is separates dressing at its best!*

*From The Collection at*
*Saks-Jandel*
*Chevy Chase,*
*Washington, DC*

*Photos by Gideon Lewin*

SAKS-JANDEL

Stretch denim's sexy

Stretch denim's comfortable

# Gloria Vanderbilt's got pull.

Stretch denim's got grow room

Stretch denim's slimming

stretch denim
by Murjani

Misses. Juniors. Children. Women.

CONCORD
QUARTZ
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CONCORD®
QUARTZ

First came his. Delirium I. 1.98 mm thin. No watch was ever thinner.
And then…Concord created Delirium III. Hers. A mere 1.69 millimeters.
The most devastatingly feminine timepiece in the world. Completely
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# YOUR LETTERS

*(Continued from page 34)*

expecting my first child. In your May 1980 issue, I was pleased to see Deborah Blumenthal's article "Late Pregnancy and You." I think it is great to see more articles in major publications, intelligently written, discussing pregnancy as a natural phenomenon, in women of any age.

However, I have one criticism. I heartily disagree with that portion of the article that states that older mothers make better mothers. Age is as relevant as shoe size in this matter. What is most important is that a woman makes an intelligent decision regarding if and when in her lifetime she wants to have children, and when in her lifetime she feels most able to nurture another human being.

Being "adult" as the article suggests, is not a function of age. There are some fifty-year-old women I would not consider adult, and some twenty-two-year-olds I would. . . .

Joan A.S. Lada
Arlington VA

**Health myth toppled**

I was just reading the section "Epilepsy and Other Seizures" in the article "Your Brain" by Ellen Switzer (Nov. 1979). I wanted to tell you that it is the best article I have ever read dealing with a very misunderstood disease, or I should say, condition.

My daughter, who is now sixteen, had her first seizure at age three and has been the victim of jokes and ridicule many times. She was on medication and completely controlled. Her EEG is now normal and she is off all medication. Even now, after being graduation speaker, honor student, cheerleader, swim instructor, and gymnast, people ask the strangest questions if they find out that Cindy is a diagnosed epileptic.

The general public is better informed now but I am glad for articles like yours that give a clearer picture.

Betty Billings
Merced CA

**Feedback on food worries**

In the June 1980 Vogue article "New Health Plus," when a Dr. Richard Rivlin was asked to recommend a diet that would avoid carcinogens, he is quoted as saying: "Another example is aflatoxin. That is a substance that's found in peanuts and certain vegetables that may cause cancer even in small amounts; it's very potent."

The article neglects to say to which vegetables he's referring, but the part about the peanuts is what floored me! For years, our family, along with millions of others, has been eating peanut butter, which is certainly a condensed form of peanuts. We've encouraged peanuts, both jarred and in the shell.

Please—it's important—should we cut out peanuts and products containing them? And didn't *anyone* ask which vegetables contained aflatoxin?

Carolyn R. Loucks
Bronxville NY

**Editor's reply:** *According to Richard Rivlin, M.D., professor of medicine and chief of nutrition at Memorial Sloan-Kettering Cancer Center, the chances of your eating aflatoxin are made remote and possibly ruled out altogether by screening tests conducted separately by the Food and Drug Administration and food companies on all foods—including peanut products—available in the United States. This is why Dr. Rivlin completed his statement on aflatoxin in Vogue with this remark: "We hope we have relatively little of that [aflatoxin] in the United States."*

*Vegetables containing aflatoxin that Dr. Rivlin referred to are cereals, peanuts, and lipid foods—those high in fat content—found in Africa. He was not referring to those grown in the United States.*

**From Britain with love**

I have recently emigrated to the U.S. from the U.K. where I was an occasional reader of Vogue magazine. The first Vogue I bought in the U.S. was your February 1980 issue. I was interested to read in "Your Letters" a letter from Mr. Reynolds congratulating your magazine on its recipes. This prompted me to try the recipes featured. I was delighted with the delicious results.

I shall now become a regular subscriber to Vogue. A magazine which follows current beauty and fashion modes . . . contains excellent recipes (which unlike most women's magazines do not consist of endless variations on hamburger, meatloaf, and other such dullards), and contains a selection of interesting articles deserves a regular readership. I am happy to join them.

Jean Roy
Houston TX

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# Adventure and risk sports

## *Mastering fear and having fun . . .*

BY BLYTHE HOLBROOKE

Imagine throwing yourself off Yosemite National Park's El Capitan Mountain, a sheer granite drop of 7600 feet, flying forward at fifty, and downwards at one hundred miles per hour—hurtling one thousand vertical feet in a bare ten seconds. Plunging, plunging. Then, just when those who jumped before you were beginning one last prayer, you coolly reach up, pull your rip cord, and POUF! . . . like magic, a glistening canopy billows overhead and you drift down gently into a nearby meadow. What looks like James Bond's latest bit of derring-do is really "just" cliff jumping, yet another variation of America's growing fascination with risk sports.

Why do some people race cars and motorcycles while others jump from airplanes and mountains with only parachutes or man-made wings? Why do lawyers and housewives alike look forward to long weekends defying dangerous rapids or scuba diving among the sharks? Are daredevils foolish, just plain crazy, or simply more courageous than ordinary mortals who vacation by pools?

Most of us vacation or play sports to relax, tone up, break the work-day tension—to do something to enhance our frame of mind and physical health. While the occasional adventurer may "leap" for any number of reasons from curiosity to depression, or simply to take up a dare, the confirmed "jumper" has an intense psychological, even physiological involvement with risk sports.

Throwing yourself off a mountain or plumbing the seas' depths is not a "natural" human experience. It causes fear. But the fear that keeps most of us from driving, racing, or jumping is precisely what lures most serious sensation seekers on. Conquering fear is the challenge constant to all risk sports.

No matter how often you fly, there's an element of risk. Your heart leaps to your throat . . . there's that rush of adrenalin. Parachutist John Higgins and Mountain Travel president Leo LeBon describe their sports as offering "the ultimate high."

"The more scared you are, the greater the relief," explains Seymour Epstein, Ph.D., of the University of Massachusetts, who began examining parachuting "as a natural laboratory for studying the experience and the mastery of fear" over a decade ago. In the agony/ecstasy grip of jumping, parachutists can lose lifelong tics or stutters for days.

Dr. Epstein and others have noted that the physiological arousal and exhilaration caused by the daredevil's fear-induced adrenalin surge leaves "runner's high" behind in the dust.

The sportsman's physiological lift is often coupled with soaring feelings of accomplishment—even omnipotence. "It's the closest to Superman you can come!" exclaims one hang-gliding pilot still at it despite a near-fatal fall. One psychoanalyst specializing in the treatment of compulsive risk takers believes the hard-core sensation seeker is after precisely such feelings of invulnerability and omnipotence. By wrestling sharks or shooting deadly rapids, he "proves" he cannot be defeated, need not bend even to nature's laws.

The dark flip side of the daredevil's desire to soar invincibly may well be a secret desire to lose: "At least, it's a spectacular death," grins one pilot.

In evaluating a jumper's motives, we must distinguish, of course, between those sports that only *feel* dangerous, and those that really are. While the same basic psychological principles inform both, as actual danger rises the characteristics of those involved in the activity tend to shift away from normal courage to resourcefulness. With fifty fatalities on an estimated fifty thousand jumps a year, parachuting is much less fatal than its newer sister sports—no doubt, a big part of why they were developed. As with other addictions, the "adrenalin addict" needs progressively greater risks to get the same fear high.

The avid sensation-seeking sportsman is generally not the high-school history teacher or corporate woman venting the week's pent-up frustrations. Instead, Marvin Zuckerman, Ph.D., at the University of Delaware, found that there tends to be a special sensation-seeking personality that opts for high risks and stimulation in work, romance, sports—in just about everything. According to Zuckerman, the "serious" sensation-seeker is often very physically active, independent, thrill-seeking, impulsive, exhibitionist. Focused on the quick external gratification of kicks and thrills, the sensation seeker has a greater variety of social and sexual experiences than the average person.

Not that all attraction to risk sports denotes some serious mania. "Adventurous" need not mean just courting death. The growing demand for huskie-sledging trips to Greenland, Galapagos Island cruises, serious ability-graded mountain climbs, and other "adventure travel" shows that many "sensation seekers" are hungry for extraordinary experiences, not simply fear-inspired thrills.

Dr. Epstein points out that for some parachutists the regular jump becomes a therapeutic external focus of all threatening situations. Mastering a particular fear of depth, speed, or heights can lead to increased self-confidence. But don't expect a plunge or two to change your life. As Howard Glazer, Ph.D., president of Corporate Psychological Examiners points out, fear mastery is "situation specific": The master lion tamer may be afraid to ask for a raise. ▽

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From Juliet's poignant lament *"What's in a name? . . . a rose by any other name would smell as sweet . . ."* to Oberon's seductive description of a midsummer night's revels by *"a bank where the wild thyme blows, Where oxlips and the nodding violet grows . . ."* Shakespeare employed a wealth of floral imagery to evoke virtually every dramatic mood.

### The Royal Shakespeare Centenary

To commemorate the 100th anniversary of *The Royal Shakespeare Theatre,* of Stratford-upon-Avon, the Theatre has authorized the creation of a unique tribute to Shakespeare's flowers. And in a form which has been cherished by collectors since the early 1700s—when dedicated English artisans first perfected the technique of creating exquisitely beautiful *enamelled boxes.* Miniature *objets d'art* whose floral designs could be fused under intense heat to produce an entire garden of colours, of almost jewel-like brilliance.

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Gianni Versace. Barney's, New York.

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*AT S.B.M. MONTE-CARLO*

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Albert Watson

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# Hair Now

*"Short is as versatile as long for me"*

1

## THE CUT

*When dry hair can hide its true length: the reason good hairdressers, like John Sahag, right, with Shaun Casey, first wet hair to see how much there really is before starting to cut.*

2

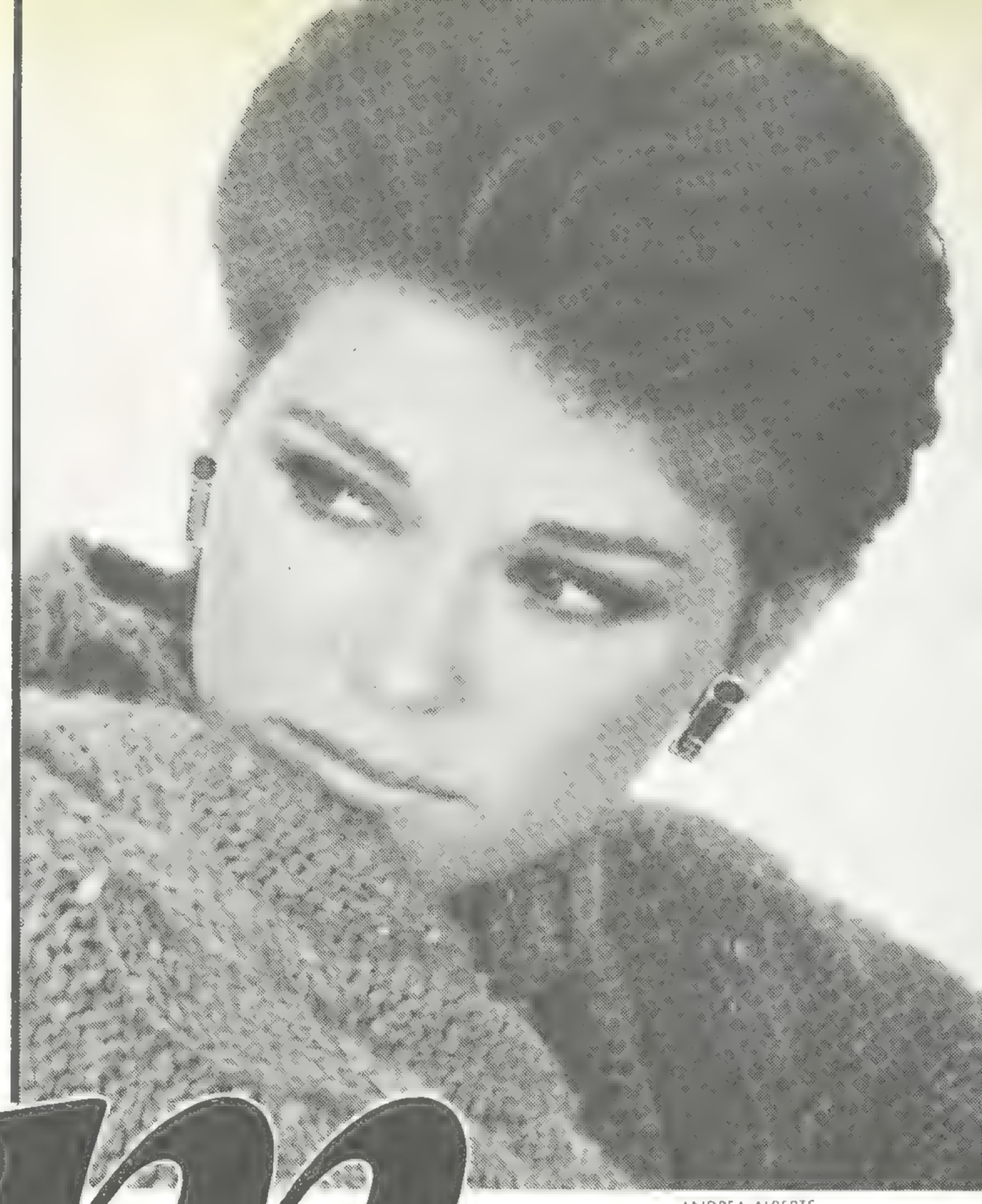
*Then he "feathers" hair, to give an overall feeling of airiness, keeping close to the head's natural contour, leaving a few "feathers" of hair at the nape.*

3

*Using small hand scissors, John first shapes all of Shaun's hair ends, one layer at a time, working his way from back to front.*

4

*The cut finishes with the top layer on the crown. Then John applies setting lotion to slightly damp hair before blow-drying.*



ANDREA ALBERTS

*Model Shaun Casey six years ago had waist-length hair; then she made the big decision to cut to the shoulder and "discovered my neck!" Loving the wash-and-dry aspect of her new look, she asked John Sahag to cut her hair still shorter. "Small features get shown off with short hair—it's versatile. I brush full or spiky bangs forward, curl it, deep-wave or part it, or brush it back from my face."*

UPI

## HOW TO HAVE BEAUTIFUL HAIR

One sure sign of success: the use of only one name to receive instant recognition. In the hairdressing world, Suga is a success, further demonstrated by the book he has just written, *Beautiful Hair by Suga* (Random House). Apart from quotes from his famous clients (Olympic skater Dorothy Hamill is one, *far left*), Suga delivers guidelines for every woman in search of a new look—starting with her hair. Hair texture, he advises, really decides what hair can and cannot do; the degree of natural curl is important, so are life style and, last but not least, self-image.

All change for fall: Now's the time to condition, cut, color—if you're ready for a new look. If hair refuses to behave, falls out of curl as soon as the hot rollers are out, get busy with a robust conditioning treatment—Max Factor's Tried and True Hair Thickener is protein rich, coats each hairshaft, adds weight and fullness to each strand.

Earrings by Ken Begun. Sweater dress by Adrienne Vittadini

## COLOR NEWS

When the 1980 Clairol Presidential Haircolorists' Council convenes shortly for its annual meeting, it will have good news to report. The twelve members—elected every year from across the country—are fact-finders, and the facts they've found support what was a hopeful theory: that what cutting was to the 'seventies, haircoloring will be to the 'eighties.

As Council member Manfred (top colorist for I. Magnin in San Francisco) sees it, more and more "mature" women (between forty and sixty-five) are reentering the work force and are choosing haircolor as one way to achieve an "image update." . . . There's a much bigger reason as far as we're concerned: haircoloring itself is becoming less of a hassle with even major changes taking far less time and money as products improve . . . including special temporary colors, which can be washed in and out overnight.

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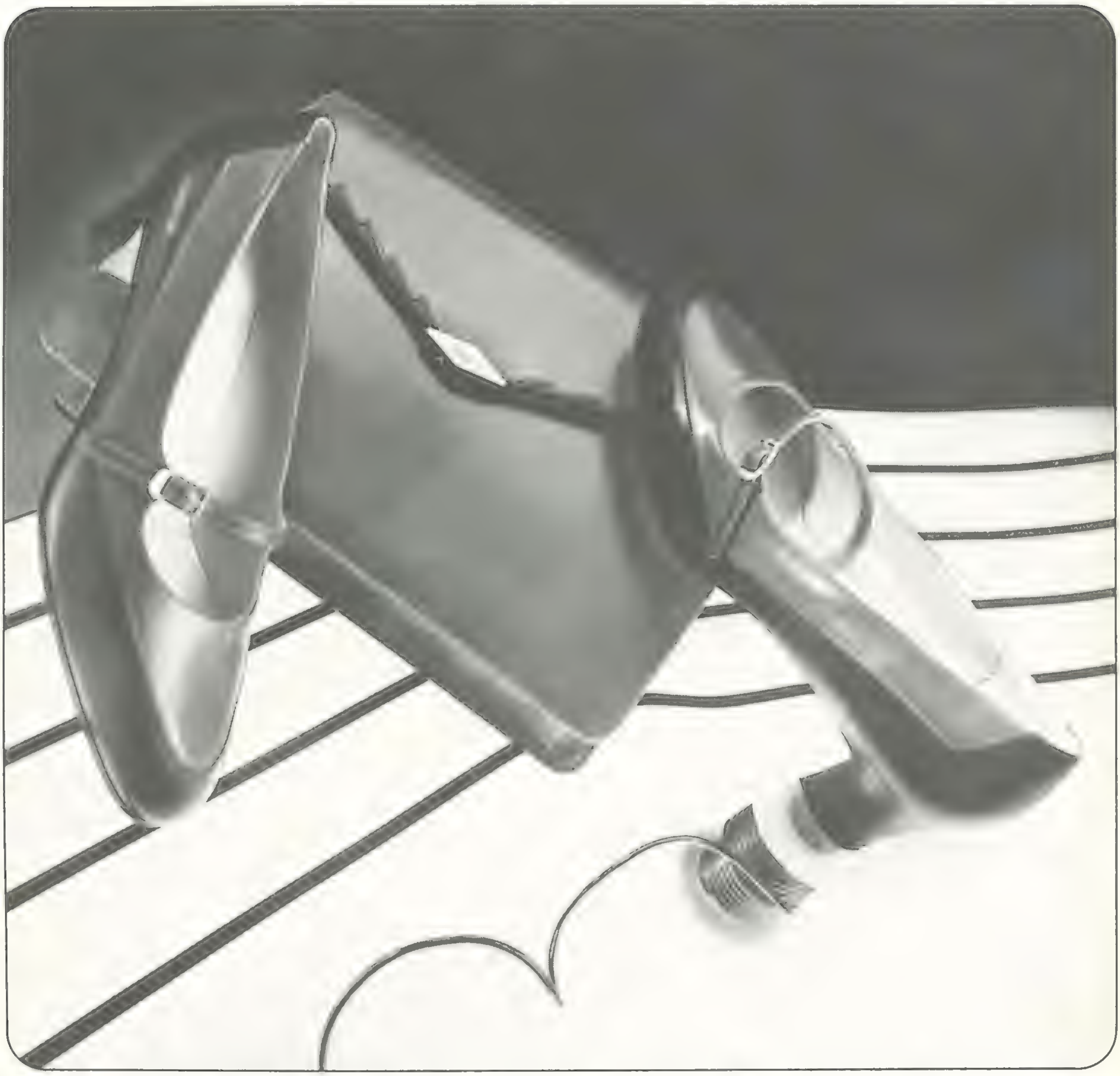
*WORLD ABOUT THE WAY YOU FEEL. AND YOU CHOOSE*
*SALVATORE FERRAGAMO*



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# For instant relief, energy, recognition: complain

## *Let off steam in a new style—upbeat, creative, even fun*

BY BARBARA LANG STERN

Has anyone ever said to you, "Please go ahead and complain!"? Probably not, because, in our society, complaining is considered negative and bad. A common boast is, "Well, I have to admit, one good thing about me is I never complain." Complaining *can* reflect unrealistic expectations of how others should behave or what life should be like.

*Yet at times, we all have something to complain about.* Furthermore, complaining (as long as it's not chronic or all dumped hostilely on one individual) can be a healthy, constructive, and energizing activity! The question is, how can you get the benefits that can come from complaining without incurring the disadvantages? You need to understand what you're doing and why.

Let's start by differentiating between direct complaining to whomever is most responsible for your discomfort, and indirect complaining to a third party, about someone or something else.

Making a straightforward, factual complaint, directly to the appropriate person is a way of asserting yourself. It means taking a risk—you don't know how your complaint will be received—but it usually gives you a sense of relief and satisfaction. You have taken responsibility for yourself, explained how you've been disappointed or hurt, and ideally stated what you want or need now, to make you feel better.

Complaining to a third party about someone or something else involves a totally different dynamic. Suppose that instead of saying to the butcher, "Charles, that steak I paid five dollars a pound for yesterday was as tough as leather," you complain to your husband, sister, or friend that the butcher charged you five dollars a pound for a steak too tough to chew. Now instead of facing a problem directly and standing up for yourself, you have subtly taken on the role of "victim." People are mistreating you, the world is not fair, and you don't feel able to cope on your own.

Complaining to a third party is almost always an indirect way of asking for some sort of comfort or help. *And we all need these things at times.* The trouble is simply complaining is seldom the best way of getting them. Your listener is apt to resent the indirectness of your request. "Why is she telling me this complaint?" she may wonder. "What does she really want from me? Sympathy? Pity? Help? Am *I* supposed to call her butcher? Why doesn't she confront her butcher herself? Maybe she'd like me to go with her because the truth is, she's really not very good at confrontations. Well, how am I supposed to know what she wants?"

If you can become more aware of what you're asking for when you complain, and if you can be open and share this insight with your listener, then you've not only got a better chance of getting what you want but you've also removed most of the burden and kept the benefits of complaining. You've acknowledged responsibility for yourself, helped your listener to understand you, and enabled her to choose to give *or not to give* you what you're asking for.

Here are some of the needs and wishes that frequently underlie complaining:

● You may be seeking recognition or admiration! Suppose you recite a list of superhuman efforts you've made, hair-raising difficulties you've encountered and overcome. You conclude your performance, wait expectantly for applause, and instead, your listener whispers in horrified sympathy, "Oh my God, you poor, poor thing!" Your listener is so overcome with what you went through that she misses the real point: your final triumphant achievement. Next time, you might do better to start off by saying, "After what I've just been through, I think I deserve a round of applause!"

● Your complaining may be an indirect request for help. "I've been working on this damned report until two in the morning for the past three nights," you moan to a colleague, "and now when I'm practically crosseyed with fatigue, I've got to proofread it for the printer." Secretly, you're hoping (even manipulating) for an offer of help, but your colleague thinks you want encouragement: "Oh, I know you," she says enthusiastically, "you always get it all done perfectly in the end." Next time, you might risk asking directly, "Is there any chance you'd feel like helping me proofread a report I've been working on?" By the same token, if you *are* looking for encouragement, why not say so: "I think I need some encouragement. I've been working on this damned report until two in the morning. . . ."

● Complaining may be an attempt to excuse yourself for some shortcoming—such as failing to visit a relative in the hospital. "I've been having such a terrible time at the office, my boss . . . and at *(Continued on page 210)*


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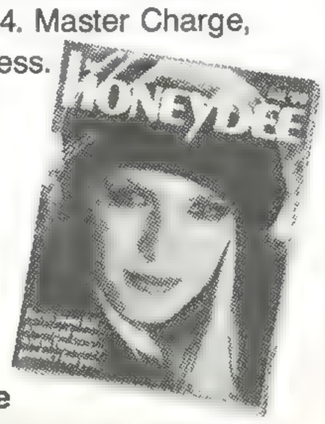


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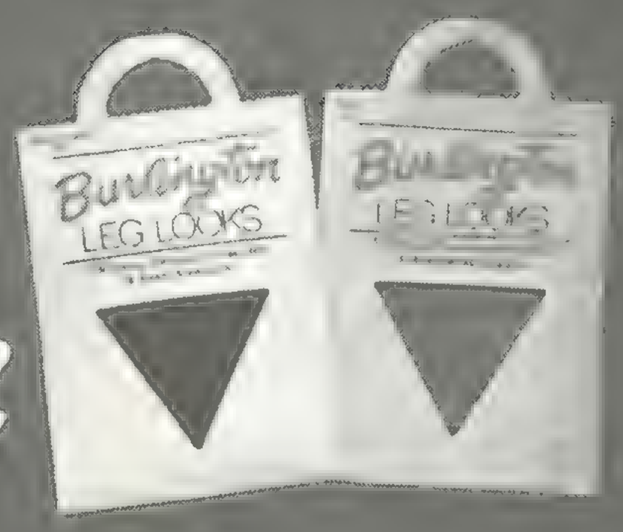


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Smooth *is*
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## YOUR WELL-BEING

*(Continued from page 207)*

home, my kids . . . ." You hope that by convincing your relative that you have all kinds of troubles of your own, you'll avoid being blamed for not having visited her. This sort of complaining *really doesn't work*. Chances are that your relative will see through your "poor me" ploy and be annoyed at having to listen to your gripes. Furthermore, *you* know you're copping out, and your self-esteem drops. Better to make a simply apology or even say nothing than to try to manipulate someone into feeling sorry for you when you've been remiss.

● Complaints often legitimately express feelings of pain or grief. When someone has hurt you or you've suffered a loss, just talking to a concerned friend about what you're going through can help enormously. Frequently, your friend empathizes with your need to talk and doesn't perceive it as complaining. Nonetheless, you may clarify things for her if you explain that you just need a sympathetic ear.

● Complaining is a natural reaction when you're nervous or scared or forced to do something that's difficult or that you don't want to do. Such complaining can be a valuable means of preparing for action!

Instead of keeping your emotions controlled and quietly pushed down within you, let them out; you get in touch with your anger

"Let your emotions out to release a whole new source of energy"

at *having* to feel frightened or unhappy or pressured. The result is that you release a whole new source of energy.

New York City psychotherapist Barbara Sher developed this concept, which she calls "the power of negative thinking." It will work for you alone or with others, as long as you let the others know in advance what you're doing. You can simply say, "Look, I've got to get something out of my system. Don't worry—I'll be fine in a minute."

Suppose, for example, you have to prepare a report. The deadline is approaching and you don't even know where to begin. So you say (or you can write if that's more prudent under the circumstances), "How am I supposed to do this dumb report? Nobody gave me any help or guidance." So far, you're just complaining; you need to go further and really let off steam with howls of protest and exaggeration. "I hate this whole damn project! It's impossible and I'm never going to be able to do it." Now you're getting under way. "My boss is *crazy* to think I'm going to kill myself over—" You're off and running. Let yourself go until you get out all the negative feelings you can come up with. Chances are, then you'll be in a much better position to take a fresh look at the report.

If you have a friend who's willing not only to listen but also to participate, you may be in for the royal treat of complaint sessions. Explain that there are two ways you can be helped: by applause for your most perverse statements, and by suggestions that are even more negative than your own. For instance:

You: I'm never going to be able to do this report.

Friend: Not in a million years.

You: My boss is crazy to think I'll kill myself over it.

Friend: He's not just crazy, he's a sadist! He's out to get you.

You: He should be locked up!

Friend applauds.

Unlike depression, which is an energy crisis, active negativism can be an energy wellspring. It often taps into your sense of humor—the epitome of creative complaining! ▽

Chloé
PARIS

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Next time you want a lift, pick Vivarin. It's convenient, inexpensive and it really works.

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# Finally found: Fun City exercise

## *The pros of aerobic dancing*

BY JANE HEIL

I think I have finally found an enjoyable exercise I can live with.

"Arabic?" my friend said, puzzled. "But you did that, two years ago." Of course: the zills, the belly convolutions. . . .

"No—aerobic. Air-*oh*-bic," I said, correcting my own pronunciation.

"Why do they call it that?" he asked.

I had skimmed the pamphlet: "It's about gradually getting as much oxygen into the system as possible, and keeping it there, and then slowly letting it out," I said, fracturing the idea but, I think, holding to the basics.

"I love it," I added, "because you don't have to be graceful. You just have to keep moving. And it's fun."

I had, just previously, gone back to modern ballet, after a mere twenty-five-year hiatus. Even the beginners looked like professionals to me. Sitting, they did sideward splits, their legs 180 degrees to the left and right. The teacher was actually very nice. She just kept calling my name a lot: Straighten the back, Jane. Round the fingers, Jane. Don't look at the floor, Jane.

There was no class below beginners, so I started looking around for something less demeaning. Carol, one of the successes at Weight Watchers, had mentioned aerobic dancing. I looked up the local class. Carol had lost thirty pounds, but she still had enough fat on her to encourage me.

The first class I went to was led by a golden goddess in white shorts who acted like a gym teacher. But I could handle that, especially since, on the plus side, her leaps, though grand, were wonderfully awkward.

The class exercised to music, danced to rock 'n' roll, jumped, wiggled, and kicked. They were a raggle-taggle bunch, in their shorts and T-shirts and sneakers—which I preferred to the mercilessly revealing leotards I'd stocked up on so recently. Carol was just one of many flawed thirty or fortyish New York women who, like me, had probably grown up hating gym class and gym teachers and then sat in offices, spreading, for most of their adult lives. I felt at home.

I went to another aerobics class, with a different teacher. This one had even more energy than the first. "Heaven knows," she shouted to the music, "it isn't what it should be/ Heaven knows, it isn't what it could be"; I loved it. We leapt, walked, jogged, did rhythmic sit-ups, shoulder-rolled, disco-Charlestoned, jazz-danced, hopped, skipped, and jumped—all to loud pop and rock music. There were twenty-five of us. Graceless and bloated, we were like a crazed chorus line, an *All That Jazz* outtake; or at least I imagined such a lofty fate. It amused me to fantasize that, in our sneakered semi-precision, we were better than we were.

I went home to visit my parents and showed several aerobic dance steps to my mother. "Oh, those are all from the 'thirties," she said. We pretended to be chorus girls in a Busby Berkeley musical.

Back in my class, the old-time aura continued to entrance me. While the others faced a brick wall, I saw footlights: "Look—there in the second row. It's Flo Ziegfeld—and he's got his eye on me!"

I also noticed that I was moving around more at home. I'd turn on the radio and just do anything rhythmic, move anything at all. Even a foot rotation or a leg stretch helps a lot. Now I move, stretch everything, even while peering into the refrigerator or reading or watching TV. Aerobics emphasizes: just keep moving.

My exercise history is a checkered one. I danced from the age of four to my teens, so I had a background of grace and well-placed extremities. Now, at forty, I have many abortive attempts at shapeliness behind me: Ice skating, too hard to get to the rink. Roller skating, one fall was enough. Ballet, too many skinny dancers, even in beginners class. Belly dancing, teacher moved to L.A. Swimming, too much trouble. Health club one block away, too expensive. Bike riding, no place to keep a bike in my city building and can't carry it up five flights to my apartment. Tennis, courts too crowded and expensive. Jogging, chiropractor didn't think it was a good idea to run on concrete. Horseback riding, went once, at age twelve, and the horse sat on me. ("It's supposed to be the other way around," said my friend.)

So then, what does that leave? My five flights, and walking. Imagine if I didn't have to walk up five flights of stairs every day—how would I look then? Living in a walk-up is probably the best thing that ever happened to me, I tell myself, meanwhile dreaming every day of terraced aeries in elevator buildings. But what good is a terraced aerie if you're ten pounds overweight?

Now I think I have found the answer. Aerobic dancing is fun, you can do it at home, and all you have to do is keep moving. There are lots of steps to learn; but, if you mess up, nobody cares—and once in a while when I get all of them right, it's a great feeling. There is some arteriosclerosis in my family, and the only exertion my job requires is thinking, so I am very keen to shake open those blood vessels everywhere I can, from my toes to my legs and right up to my brain.

I go to aerobic dancing twice a week, and I am as awkward as the next woman, but at least I'm moving. "Heaven knows, it isn't what it should be/ Heaven knows, it isn't what it could be"—but heaven also knows, now at least there's hope. ▽

# Do people think your older sister looks younger than you do?

**That's not an easy question for any woman to face. But it happens. Haven't you mistaken a younger sister for an older sister at least once or twice? Maybe you should take an honest look at your skin before someone else does. Do you look older than you really are?**

You probably never thought you'd catch up to a woman who was a few years older than yourself. But unfortunately, maybe you have. Many women around the world share your concern, and many who do also share the secret of a mysterious beauty fluid that helps them look younger. Here in the United States, that secret is known as Oil of Olay.®

Oil of Olay is unlike anything you've ever tried before. Because Oil of Olay is so similar to the natural fluids abundant in younger skin. That's one reason why your skin responds so naturally, so quickly. In fact, Oil of Olay starts penetrating instantly, quenching thirsty skin with its precious tropical oil and emollients.

Just smooth Oil of Olay onto your face and throat every morning, every night. This skin-cherishing fluid replaces dryness with smoothness and eases the lines that can tell too much. Soon, even those little laugh lines will be less evident.

Not only will your mirror tell you that the luster and radiance of your skin has returned, but friends and family are likely to notice it, too. They may not say anything right away, but they'll know that something about you looks "different."

And Oil of Olay isn't greasy, so it makes an ideal foundation under makeup. Actually helps keep the finish smooth and even-looking. Oil of Olay gives bare skin such a fresh look, you may want to wear it all alone for a soft, dewy glow.

No woman wants to feel she looks older than she really is. And that's why so many women cherish the secret of Oil of Olay. Why not discover the secret for yourself and start looking like the younger sister you really are.

Oil of Olay. It can help you look younger, too.

## Beauty Hints:

**To give yourself a silky facial, try this simple but luxurious beauty hint. Draw a hot bath and lavish Oil of Olay® beauty lotion onto your face and throat. The steam of the tub opens pores and makes your skin more receptive to the benefits of Oil of Olay. Soak for thirty minutes and then gently pat skin dry with a soft terry towel.**

**To prevent your neck and throat from becoming slack and tired, use this simple toning method. Soak a cottonball in lemon juice and briskly smooth it on neck and throat using upward, outward strokes, stimulating the circulation until any sallowness is corrected. Follow with a gentle massage of Oil of Olay.**

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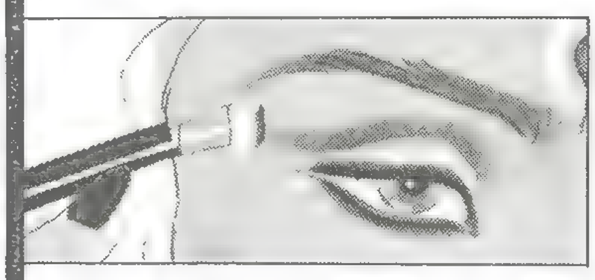
# Beauty Now



## HOW-TOS

***EYES*** The New Color Focus in Beauty—you see it, *above,* and in glorious color on pages 450–457—begins with a more natural way with makeup. Here, a few tricks of the trade for achieving this fall's softer effects: **Eyes**—the focus—are shaded and contoured according to their natural shape, rimmed with a pencil line, smudged, along upper and lower lids. **Brows** are "feathered." . . . Alternative to strong lip color, to wear with a color focus on the eyes: a paler, more matte **mouth.** Cover lips with foundation, add a layer of lipstick; blend. Or, for women who don't want to carry a bottle of base along during the day: Use a concealer stick to pale your lips' natural coloring; then apply lipstick, blend. . . . In keeping with pale shades for lips, pale-color **nail** enamels: Light beige, "shell" colors, pale metallics that look well-groomed, attractive whether you have terrific hands or not—"neutrals," right with any skin tone, any clothes. Plus: Chips aren't as noticeable, so you have a few days' grace between manicures. To try: Champagne-color polish, white polish at the tips—manicurist Jessica Vartoughian's idea for a natural contrast.

***LIPS***

***NAILS***

***SPRAY***

## HAIR NOW

Any length, it's **hair's** texture and volume that count; and the best means for controlling shape, creating volume is one of the new hair sprays. Not the heavy lacquer mists of the past—these are light formulas, in aerosol or natural-pump form; spray on your hands or a comb first, and then apply to hair for the sheerest coating. Or to spray directly on your hair: On wet hair, a spray can keep a style that's close to the head under control. On dry hair, a spray can make for more volume when combed or "shaken" out. Either way, the aim is for a look that's well-groomed, but never coiffed. . . . **Bangs**—the best now are cut to be spiky for the effect of a cowlick, swept back with a barrette, or combed back and held with a gel for more options in styling.

***BANGS***

Large photo, *above*: Hair by Didier Malige of Jean Louis David. Earrings by DeBare Saunders Bracelets by Andrew Hatfield at Kruger Gallery, NYC; Cathy and Marsha for Catherine Stein; and Two Winds, U.S.A

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VAN HORN

# AMERICAN STYLE

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# Hair Now

# 10 SHAPE-UP TIPS FOR FALL

*No matter how careful you are—summer sun, wind, chlorine can damage hair. Revive it...now!*

**1** ***Hair needs conditioning*** *right after summer. How much depends on hair's texture, the amount of oil (natural protection) it secretes. Fine or oily hair should use liquid conditioners; coarse hair, more emollient creams.*

**2** ***Treat yourself to a hair pack*** *this fall. Put it on before a bath, wrap your head in a towel, sink into a warm tub. Try: René Furterer's Mud Bath, French Rose Clay Pack by Nature de France.*

**3** ***Black hair*** *can suffer from overexposure to the sun (especially if it's been chemically treated), needs a good conditioner (such as Wella's Satin Magic).*

**4** ***Hair grows a little faster*** *in the summer; ends dry, damage easily, need frequent trimming. If you have a standing appointment with a stylist, move it up a week this month.*

**5** ***Great time-saver:*** *a new conditioner that lasts through three or four shampoos, "bonds" to hair—Small Miracle from Clairol.*

**6** ***A good hairstyle*** *is one you can live with, maintain without a lot of fuss. To help: No-nonsense appliances that are small, easy to handle. To ask for at your salon: The Great Ones by Helene Curtis.*

**7** ***Good news for natural blonds:*** *new, better processes to give you a "sun-lighted" look year-round. One we like in NYC: Salon Donald Scott.*

**Haircolor . . . hair "makeup" of the '80s—easier, more natural-looking than ever . . .**

**8** ***Sun and chlorine*** *can make blonds turn brassy, brunettes turn reddish. "Use warm orange shades or cool ambers to tone them down," advises Edward Moore, colorist at Vidal Sassoon.*

**9** ***Summer heat and wind*** *can leave even natural haircolor looking flat. Good to know about: new coloring techniques that combine as many as five different shades, leave hair looking "natural." The Cassandra 2000 Salon, CA, calls theirs "kaleidoscope colorings."*

**10** ***Once your hair's in shape,*** *keep it that way. Develop—and stick to—conditioning, styling regimens that are right for your hair, the way you live.*

Photo, *above*: All jewelry, Yves Saint Laurent, hair, Didier Malige of Jean Louis David

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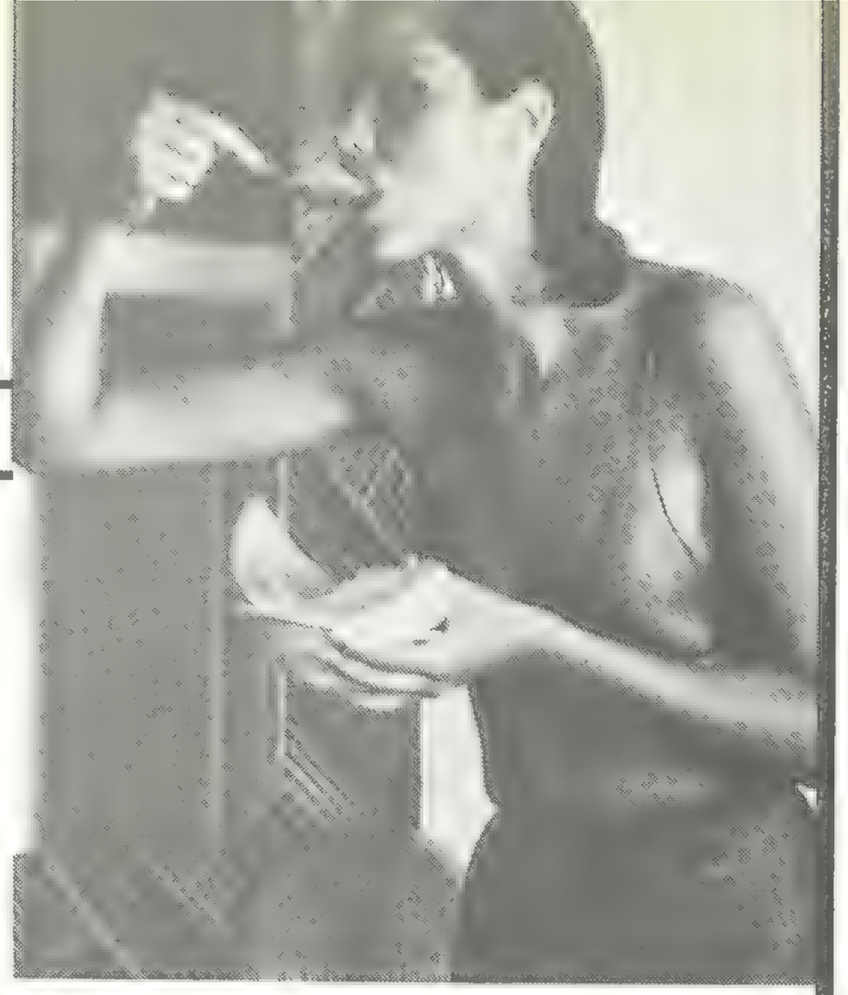
# BEAUTY NOW

## Vogue's view on beauty books

*Too many of us think we have little control over our bodies . . . not true. For "good health" isn't a matter of luck—it depends on our good/bad habits*



### *BEST ROUTE TO HEALTHY LIVING: GOOD HABITS*

Based on the philosophy that your health is within your control, and that a good portion of it depends on your everyday habits—*Self-Healtf : The Lifelong Fitness Book* (Holt, Rinehart and Winston) advocates sensible eating (as our model, *above*, is doing), regular exercise, adequate rest, minimal alcohol intake, and no smoking. Author Nathaniel Lande outlines a daily fitness program, including an eating pattern of fewer calories, less salt and sugar, more fiber and carbohydrates than the average American currently consumes. If you aren't in the (good) habit of doing these things, this book may be just the incentive you need!

### *EXPECTING A BABY?*

For the mother-to-be now or later, *Newborn Beauty* (Viking Press) is a "must" to read. Written by Wende Devlin Gates and Gail McFarland Meckel, both former fashion-magazine editors, *Newborn Beauty* is aimed at the pregnant women of today—women with positive self-images, who work, entertain, jog, and enjoy sex—right up to the end of their pregnancies. The authors discuss "beauty" problems that pregnancy may cause—chloasma (partial skin discoloration on your face), spider veins, puffy face and lips from water retention—with camouflaging tricks from makeup pro Pablo Manzoni. The book also outlines a daily postpartum beauty and fitness program that can be fitted—smoothly—into your new routine.

### *ADVICE FOR MEN*

*Ever open your bathroom cabinet and discover your moisturizer and shampoo have been "borrowed" by your favorite man? If this rings a bell, Stan Place's "Manworks" (Van Nostrand Reinhold Company), may be the book for him—a head-to-toe guide that gives a man grooming advice on: skin, hair, shaving, getting his wardrobe together, nutrition, fitness, and more. "Manworks" can help him supply his own grooming needs, and stop his "borrowing" from you!*

**Another side of "beauty": "Developing a liking for oneself . . . a sense of self-confidence. . ."**

### *BEAUTY: HOLLYWOOD STYLE*

**What do Barbara Walters, Beverly Sills, Sally Kellerman, Judith Krantz, Cher, and John Travolta have in common? They, along with a large number of other celebrities, all sing praises to Aida Grey and her skin-care Institute de Beauté in Beverly Hills. Known and respected for years as an international beauty expert, Aida Grey has gathered her advice together in a book, *The Aida Grey Beauty Book* (J.B. Lippincott Company), shares her beauty programs and secrets with you. There are chapters on the "enemies" of skin (tension, squinting, steam heat, and air conditioning); special care for your neck—an often-neglected part of your body; beauty routines, with changes worked out for the four seasons of the year; plus an interesting section on colors and their psychological effect.**

### *MAIL-ORDER MAKEUP GUIDE*

*Professional and theatrical makeup artists, models, actresses, and women searching out the "right" shade of lipstick or blush have flocked to the Make-Up Center for years to find the makeup they want (if you can't find the "right" shade from their stock, they'll blend it for you). Creative Director Caryl Wendkos-La Torre has now compiled all the center's beauty expertise, makeover diagrams, color charts, and makeup application techniques in "The Make-Up Center Book"—available by writing the Make-Up Center, 150 W. 55th Street, NYC 10019; $15.00 ppd.*

Photo, *above*: Bra and top pants by Jackie Rogers. Details, stores, next to last pages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# WINES

## Alsatian surprise: Little-known white vintages that are astoundingly good

**By Frank J. Prial**

The time to see Alsace is in the fall—October is the best—and the way to see it is to come over the Vosges Mountains from the west. Your car creeps up and up from the flat farmland of the Aube, through the woods to the rocky spine of the mountain range. And then, spread out before you in gold and yellow and ochre, are the vineyards of Alsace, one of the least-known and most fascinating wine regions.

Wine has been made in Alsace at least since Roman times and probably even earlier. If the old chronicles are accurate, Alsace reached its heyday as a wine producing region in the fifteenth century. Around the year 1400, annual wine exports reached as high as twenty million gallons a year, as compared to about seventeen million gallons today. Beginning with the Thirty Years War, Alsace went into decline as a wine region, a decline that continued through its accession by Germany after the 1870 war. During the long occupation from 1871 to 1918, the Germans grew only the cheapest grapes in Alsace, using them for blending wines with the wines of Baden and the Moselle. After World War I, the Alsatian growers began the long climb back. By 1925, they had completely replanted their vineyards with good grapes. Even so, it was not until the end of World War II that most of them had been granted the seal of French Government approval, the *Appellation Controllée*.

The best wines are identified by the name of the grape, much as they are in California. In Bordeaux, a wine is known by the name of the property—Château Mouton Rothschild or Château Petrus. In Alsace, one speaks of the Riesling, Sylvaner, Muscat, Pinot Gris, or the remarkable Gewürztraminer. The Muscat and Pinot Gris are minor grapes, and the Sylvaner is the least distinguished grape of the region. The Riesling is by far the finest, as it is in the best wine regions of Germany. Gewürztraminer is Alsace's vinous ambassador to the world.

*Gewürz* means spicy in German, and there is simply no better word to describe the unique bouquet and taste of this wine. Some years ago, I wrote something in praise of Gewürztraminer and was quickly set upon—through the mails, thank heaven—by a very angry woman from New York. "You have given away our secret," she wrote. "You have ruined everything for Gewürztraminer fans."

Actually, that was not the case. The poor Alsatian growers had been trying to interest Americans in their wines for years with little success. One favorable article was not about to empty the wine vats. Since then, a shortage of good Alsatian wines—Gewürztraminer and Riesling—has developed, thanks mostly to German tourists who drive across the Rhine on weekends and load the trunks of their Mercedes with cases of the best bottles.

Gewürztraminer has been described as the perfect introduction to Alsace. The English writer Hugh Johnson once said: "You would never think that so fruity a scent could come from any wine so clear and dry." Most wine lovers are content to stay with Gewürztraminer for years, drinking it as an aperitif, with the rich dishes of Alsace, such as *foie gras* and *choucroute*, and with Chinese food.

The sophisticated wine drinker eventually demands something more subtle, and then she or he turns to the Rieslings. The best of the Alsatian Rieslings, such as the Trimbach Clos Ste. Hune, are elegant, somewhat austere wines and, of course, perfectly dry, compared with their German counterparts, which retain some sugar after fermentation. Incidentally, all Alsatian wines are white except for a little undistinguished rosé that rarely reaches our shores. Like most white wines, they should be drunk fairly young, not more than five years after the vintage.

Like their counterparts in the Rhine and Moselle valleys of Germany, the Alsatian growers occasionally have a season that permits them to make late-harvest wines. These are wines made from selected grapes that have been left on the vines past the regular vintage date, to pick up more sun. These extremely rare wines are called *vendange tardive* in Alsace. They have a special sweetness that, once tasted, is never forgotten.

The best places to find *vendange tardive* wines—and to drink any Alsatian wines—are in the picturesque little towns along the wine route between Strasbourg and Colmar. Over the centuries, Alsace has been the battle ground for a hundred armies and much of it has been devastated. But, miraculously, some of the old medieval towns survive. Riquewhir seems to have been untouched since the Middle Ages. Its houses of carved wood, the narrow cobbled streets with overhanging balconies, and the dark, cool wine cellars are a tourist's dream.

Obernai's watchtowers, the castles of Barr, and the old belfrey at Ribeauvillé, the canals and gardens of Colmar and the fortified gateways of Dambach are not only worth seeing but can be visited in a day or two. The wine region of Alsace is only sixty miles in length and from the foot of the Vosges to the Rhine, only a few miles wide.

So, if you can, choose autumn and the excitement of harvest time to see Alsace, but don't wait to try a chilled Gewürztraminer with your own version of a good *choucroute garnie á l'Alsacienne.* ▽

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Fieldcrest

# For a pearl among opera singers, an Oyster.

On December 1st 1971, an unknown Maori soprano called Kiri Te Kanawa stepped on to the stage of the Royal Opera House in London.

Three and a half hours later, her performance as the Countess in "Le Nozze di Figaro" had made her a star.

The next day, Andrew Porter wrote of Miss Te Kanawa: "Such a Countess I have never heard before."

Another critic wrote: "It was evident that we were in the presence of a singer of quite exceptional promise... Covent Garden has a pearl of great price."

Since then, that exceptional promise has been realised in opera houses around the world.

"Phrase after phrase of effortlessly spun and firmly supported tone, culminating in a last act that would have drawn tears from a stone" was the comment on her Desdemona in a recent production of Othello.

Off stage, Miss Te Kanawa's life is a constant whirl: an endless round of interviews, engagements and rehearsals, and an international timetable that would make the most experienced traveller giddy.

She wears a Rolex Oyster Perpetual Datejust watch.

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The photograph on the left shows Kiri Te Kanawa in costume as Fiordiligi in "Così fan Tutte" on the grand staircase of L'Opéra, Paris.

It is one of the very rare occasions when she isn't actually wearing her Oyster.

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# Moving to a manual auto?

## *Learn to shift for fun, fuel economy*

BY LILLIAN BORGESON

Once there was a time when manual transmission was called "standard equipment" on a new auto but it was actually about as standard as a Rolls-Royce ice-cream truck. On the lots and in the showrooms, automatic transmission was king. If you wanted a stick shift in anything but an all-out sports car or a super-stripped economy model, you had to get it on special order from the factory.

No more. Today, manual transmission *is* standard on the cars that dominate the marketplace: the small-engined, fuel-efficient imports and their domestic competitors. The choice between automatic and manual is a real one; and now many American drivers are shifting for themselves. But often badly.

**Manual transmission pros and cons.** The weak point in the manual-shift layout is the clutch. The clutch pedal has to be depressed—to the floor—and released every time you shift, and each shift movement wears a little more surface off the innards of the clutch assembly. This clutch wear is aggravated by careless driving habits: shifting too often, depressing or releasing the pedal less than completely, using the pedal as a footrest when you're driving.

How common are these habits? Well, here's a clue. With many makes, the usual twelve-month/twelve-thousand-mile new-car warranty specifically excludes "clutch wear"; for that, you may be lucky to get six-months/six thousand miles worth of coverage. With the Jeep (a favorite of gung-ho shifters), the clutch-wear part of the warranty is good for days rather than months; with some makes, there's no clutch-wear coverage at all.

On the plus side, practically everyone who drives a stick-shift car enjoys it and feels "more in control" of the car. The need to make shifting decisions can keep you more tuned-in to traffic and road conditions and generally increases your driving alertness.

More debatable is the common notion that a shift-for-yourself car necessarily delivers better gasoline mileage than the same car with an automatic transmission. Actually, federal EPA mileage figures show that the difference can be pretty minute—as with the VW Dasher, which gets twenty-four miles per gallon with a manual shift, twenty-three mpg with an automatic transmission. Or it may be nonexistent, as with the Lincoln Bobcat, which gets twenty-one mpg with either manual or automatic shift. Or it may even lean in the opposite direction, as with AMC's six-cylinder Spirit, which gets seventeen mpg with a manual, eighteen with an automatic transmission.

In most cars, though, manual transmission does offer the *potential* for better gas mileage, depending mainly on your shifting habits.

**Shifting for maximum mileage.** In any car, manual or automatic, the transmission controls the ratio of speed between the engine and the car's driving wheels (in most cases, the rear wheels). When you shift into low gear, you're directing the driving wheels to turn *slowly* in relation to engine speed. This gives them the extra turning power they need to climb a steep grade, haul a heavy load, or get the car moving from a dead stop. Once the car is rolling faster, it takes less effort to move it along, so you can shift to the higher gears. In standard "high" gear, the ratio between engine speed and the speed of the driving wheels is usually one-to-one, and in overdrive the rear wheels are actually turning *faster* than the engine.

So in the high gears, clearly, you're covering the most ground with the least amount of engine wear and the least amount of fuel. Or, as the engineers put it, the higher gears are more "fuel efficient" than the lower gears.

To get maximum mileage, make it a habit to shift to the higher gears early, at the lowest possible speed—without making the engine labor or "lug." Downshift only when you really need to: when you slow for a tight corner, when you need to accelerate quickly, or to climb a steep grade. To keep your brakes from overheating and "fading," it makes sense to downshift and reduce speed when you're coming down a long, steep grade. But don't downshift before braking in ordinary stop-and-go traffic; in most situations, downshifting is an inefficient and fuel-wasting way to slow the car.

**Shift-for-yourself shopping tips**

- Most manual-shift cars now come with four or five forward speeds. With overdrive, you're buying a fuel-saving asset.
- When you test-drive a car with floor-mounted gearshift, be sure you can move the lever into all the gears without leaning or stretching. And be especially sure that you can push the clutch pedal all the way to the floor with no strain: in some cars, the seat-to-pedal distance makes this tough for women with standard-length legs.
- Since you need one foot for the clutch and the other for the gas pedal, it makes sense for a manual-shift car to be equipped with a hand-operated emergency brake. But avoid the kind of center-mounted handbrake that rises up between you and the passenger door when it's in "park" position. This makes it virtually impossible for you to get out of the car on the passenger side even when it's safer or more convenient to do just that—which can be often. ▽

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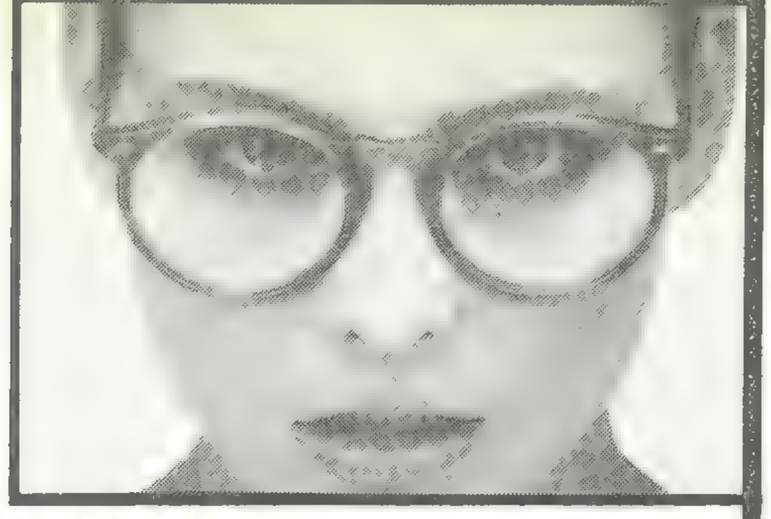
# Eyes Only

# New looks, new options...

*For women of every age— an eyeglasses guide: the right frames ... lenses...makeup...*

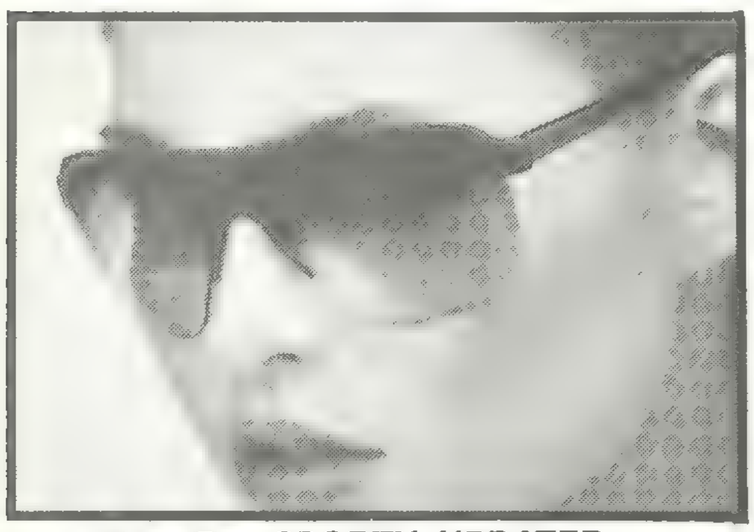


**20** ***FOR YOUR FIRST JOB: HONEY-COLORED "SUCCESS" FRAMES***

Though these happen to work well on most women, they're an especially good after-college investment, are understated without being "schoolmarmish." Sanford Hutton for Colors in Optics, Ltd., $27.

**30** ***WHEN YOU WANT A STYLIZED LOOK . . . RACIER, UPBEAT***

The attention-getting color (neon blue) and shape of the glasses, *above,* call for a certain confidence and sense of style—things many women sometimes don't develop till they reach their thirties. Sir Winston frames, $90 Anglo American.



**40** ***SPORTY, UPDATED AVIATORS . . . FOR A TIME WHEN YOU WANT—NEED—MORE OPTIONS***

The reason the streamlined pair, *above,* works so well is that they have an upward slant (standard aviators tend to draw down the lines of the face). Lenses are shaded, have a slate-blue metal frame. Concorde for Renaissance Eyewear, $72.

**50** ***INSTANT EYE MAKEUP! GLASSES THAT ADD SOFT COLOR, CONTOURING***

The new "cosmetic" glasses are ideal for camouflaging minor eye puffiness and crepiness—as well as being a boon for anyone, of any age, on the run! The lenses are darker on the top to "shadow" eyes, rose-tinted below for a 'blush.'' Logo Epsilon glasses/rimless metal frames, $75.

**TRADITIONAL** makeup advice to women who wear glasses: go for "more"—more color, shadowing, highlighting. But, it's better to go for "less"—heavy lenses (or bifocals) can distort the look of even the most carefully applied eye makeup. Way Bandy suggests having your eyelashes dyed professionally, using a lash curler and rimming eyes in black, purple, or blue. As for frames: a color close to your hair color is a safe choice, he said, to eliminate extra tones around the face.

The most comfortable, least eye-tiring lens tint—as well as being one of the most flattering—is amber, particularly if the amber has an edge of rose in it. For sunglasses, go for a darker shade that interferes as little as possible with color perception (dark grey, green, and brown are all good choices) . . . . General eye care rule. If you're under forty, unless you have a family history of diabetes, glaucoma or severe nearsightedness, your eyes should be examined once every two years. After forty, when the risk of glaucoma increases, a yearly examination is advised.

Prices approximate, stores next to the last pages

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TAKING SIDES

# Theater in the critic's chair

## *Games on the aisle–that's entertainment!*

BY JOHN SIMON

In cars, it was called the death seat. I mean the one next to the driver, whence, in case of collision, you went through the windshield directly to kingdom come, without passing go or collecting two hundred. Of course, that was before seat belts, which make a difference. So now the death seat is the one next to the drama critic, in which, night after night, the wife, husband, lover, or friend is bored to death—unless he or she escapes screaming into the night. Perhaps there ought to be belts, or chains, on the seats next to the aisle seats, too.

Anyhow, the vital problem for those who cover the theater is to find something to engage their interest. That is, when what's on stage won't do it, which is fairly often. Sometimes, elaborate scenery will make up for the deficiencies of the show, especially when there are onstage bookshelves and one can play guessing games with one's companion: who can recognize more books by their jackets or bindings, given that the titles are usually impossible to read and that serious critics would no more be caught with opera glasses than with light-up pens. But when even the set designer lets you down, you have to provide your own entertainment, and this is where death-seat watching comes in.

Drama reviewers come in two sexes, male and female; two categories, married and single; and two conditions, heterosexual and homosexual. This variety adds spice to the game, which consists of determining the relationship between the person in the critic's seat and the one in the death seat. (I should explain that, however trying the play may be, the critic's seat is not quite a death seat: being paid to sit in it helps, and commencing to plan one's revenge in it helps even more.)

There are solidly married critics who begin by bringing the spouse to the theater. At first, the spouse comes regularly, thinking, like any other uninitiated optimist, how wonderful it is to go to the theater free, in a good seat (how would the poor innocent know, at this point, about death seats?), and in the company of the man or woman one loves. In such cases, one observes with glee how long it takes for the spouse to play hooky—to begin coming only every other night, then every third, fifth, twelfth night, a phenomenon known to death-seat watchers as the law of diminishing returns. Then one speculates: Is a given spouse who displays unusual staying power thinking that the family that frequents plays together, stays together; or thinking that the intermissions are as good a way of socializing as any; or just not thinking at all? But most spouses, however mindless or tasteless, soon honor our theater more in the breach than in the observance.

At that stage, it becomes fascinating to note whom the critic will produce instead. Some reviewers, to be sure, tend to come alone, and use the death seat as a private cloak room. But one tends to feel guilty about letting a mere coat occupy some twenty-five dollars' worth of space, for which people less lucky than a critic's overcoat might even cough up a scalper's fee. So it becomes a point of honor to con someone into coming along. But who is this person? the rest of us wonder. A friend, a lover, or a creature the critic is trying to impress and seduce? In the case of a critical grandfather whose dates keep getting younger, homelier, and less and less often the same person, one plumps for the third category; but, of course, they may also be his granddaughters.

With the *(Continued on page 280)*


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## CRITIC'S CHAIR

*(Continued from page 279)*

unmarried critics, the guessing game is even richer in possibilities. A particularly repellent date, for example, might be the critic's mother. But then one studies the suits and neckties of said critic—both in themselves and in their juxtaposition—and begins to wonder whether, given such taste, the companion might not be a love object after all? One might even take one's wonderment one rung farther down an inverse Platonic ladder (the regular one, you'll recall, leads from the love of one beautiful object to that of all beautiful objects, and thence to that of ideal Beauty) and speculate on what kind of taste in drama someone with this taste in clothes and love objects might have. Except that one already knows the answer to that question.

If one has established that the critic and his companion definitely have something going, one proceeds to take bets on how the relationship will pan out. It is, after all, a more tenuous nexus than matrimony, wherein the reviewer assumes that the spouse is back home doing something useful for the house, the children, or his or her education—such as reading about tax shelters, watching a talk show, or writing a play that will make more money than twenty years' worth of hard-earned critic's salary.

But if the critic's absent companion bears no wedding band, he or she may well be suspected of being out with a rival for some real fun: at a dinner party, a concert, a movie, a tumble in the hay. Just imagine the preceding telephone dialogue: "Sorry, my dear. Rather than sit in that damned death seat (how quickly they learn the terminology!), I'll have a night on the town. Be seeing you someday when you don't have to work."—"But . . ."—Click. Under these circumstances, the jealously worried critic cannot give his undivided attention to the play, and the best he can hope for is a couple of hours of dreamless sleep.

If the critic is homosexual, he may be part of an old established ménage, in which case the same rules apply as to married couples, except that the mutual tenacity is apt to be greater. But if he is a free-swinging homosexual, the parade in the death seat becomes particularly motley, provocative, and propitious for guessing games. If a male homosexual is sporting a female date, one wonders who she is. A hostess who feeds our reviewer especially well? The publisher's wife? A formerly glamorous but long-forgotten actress? And if the companion is male, is he likewise homosexual and, if so, a lover? One may even, if one is naïve enough, raise the question Stravinsky loudly directed at Varèse (or was it the other way around?) at a recital by Francis Poulenc and Pierre Bernac: "Which one is the husband, and which one the wife?"

Good as it is, however, death-seat watching cannot take up a whole evening, any more than the average play can. Other games must be devised. For the more sophisticated players, there is guessing where a certain critic's wife, whose dresses seem to come right off the rack above her kitchen sink, got the particular dish towel she's wearing tonight. Or whether that woman critic's hat comes out of Feydeau or Sardou? For the less subtle players, there is always footsie. At worst, one may count the number of one's colleagues sleeping through a given play: more than five makes the show a real sleeper likely to get good reviews, few critics having the temerity to pan something of which they have seen less than a third.

Lastly, there is the possibility of giggling through a truly dreadful event. While prizes for the most talkative couple at any show clearly exist nowadays, critics and tabulators from Price Waterhouse are not allowed to compete. So the best thing to do is to come up with one whispered remark funny enough to last two people the duration of a show. After that *boutade*, whenever the going gets unendurable, you and your companion exchange glances, remember the joke, and burst into silent, inward giggles all over again. Call it an implosion.

I'll give you a sample. In a superlatively rotten production of Pirandello's great *Enrico IV*, Herbert Berghof was playing the lead. Next to my companion sat Uta Hagen, Berghof's actress wife. During a highly charged scene in which Berghof was acting up a zephyr, Miss Hagen started shedding copious tears. "Why is she crying?" my date, who could barely suppress her horror, whispered to me. "Wouldn't you," I whispered back, "if *your* husband were making an ass of himself in public?" After that remark, the worst was over. But don't get me wrong: I really love Broadway—I have lost only three or four good women because of it so far. ▽

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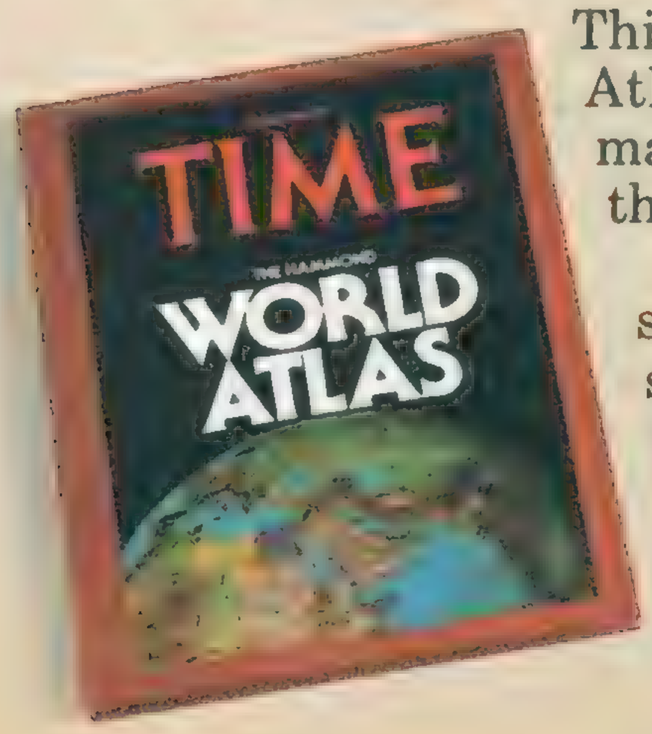


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YOUR WELL-BEING

# Privacy: your body's basic need

## *Why "distance" can cut down stress*

BY GAEL MacDONALD WOOD

Privacy is a basic human need. Having your privacy is not just being alone, it's also having spatial freedom from which you can make a wide range of personal choices. Crowding, while difficult to avoid, is more difficult to define, as one woman's party may be another woman's unbearable crowd. For many of us, being stuck in a mob can bring on mental and physical discomfort; we react to the intrusion on our personal space. According to law enforcement agencies, dense crowds tend to result in anger, violence, and panic, while loose crowds—where some personal space is still intact—are usually easier to handle.

The relationship between crowding and health is extremely complex: Residential and occupational crowding can produce such symptoms of psychological and physical stress as enlarged and hyperactive adrenal glands, a decrease in sexual activity, a loss of fertility, a tendency to form peptic ulcers, and an increased susceptibility to infection. On the other hand, increased personal contact can be productive if those people involved know that they have a private space they can retreat to when necessary. Two extreme examples of pathological reactions to space are claustrophobia—a morbid fear of being confined—and agoraphobia—a fear of being in large, open spaces.

In his book *The Territorial Imperative,* Robert Ardrey discusses most people's inherent need to defend their territory—the personal space around them. When this personal space is threatened or invaded, highly individualized psychological and physiological reactions set in. We have all experienced discomfort or anger when someone was seated in our favorite chair, train seat, or at our usual restaurant table.

How we guard the private spaces in our lives against encroachment and intrusion and how we encroach on others' private zones provide integral clues to our personalities. Men react very aggressively, competitively, and often violently, when their personal space or territory is invaded or threatened. Women, on the other hand, tend to be more understanding and cooperative in crowds. According to Edward T. Hall, Ph.D., professor emeritus of anthropology at Northwestern University, your use of the space around you communicates certain facts to others and has a direct bearing on your ability to relate to people. Dr. Hall has defined four zones in which most people operate.

- Intimate distance—in which we are overwhelmingly aware of the other person; used most frequently to describe distance between men and women on very close terms.
- Personal distance—up to two and one-half feet; a distance Dr. Hall considers to be the limit of physical domination. Frequently, a wife stays within this distance of her husband; if another woman moves into this zone, she is presumed to have designs on him.
- Social distance—from four to twelve feet. This is generally the distance for transacting business, and for socializing. It can also be a manipulative distance. A boss may use this distance to dominate a seated employee.
- Public distance—from twelve to twenty-five feet; frequently used by teachers addressing students or by politicians or celebrities for greater safety and security.

Past experience and cultural conditioning can influence how much space we need. In Japan, crowding together is considered a warm and pleasant intimacy; but most Americans travel in a two-foot bubble of personal space and do not like to be touched. On a crowded subway or bus, we observe rigid rules of behavior and so communicate to our neighbors that nothing intimate will come of enforced close contact and that everyone's privacy is to be maintained. ▽

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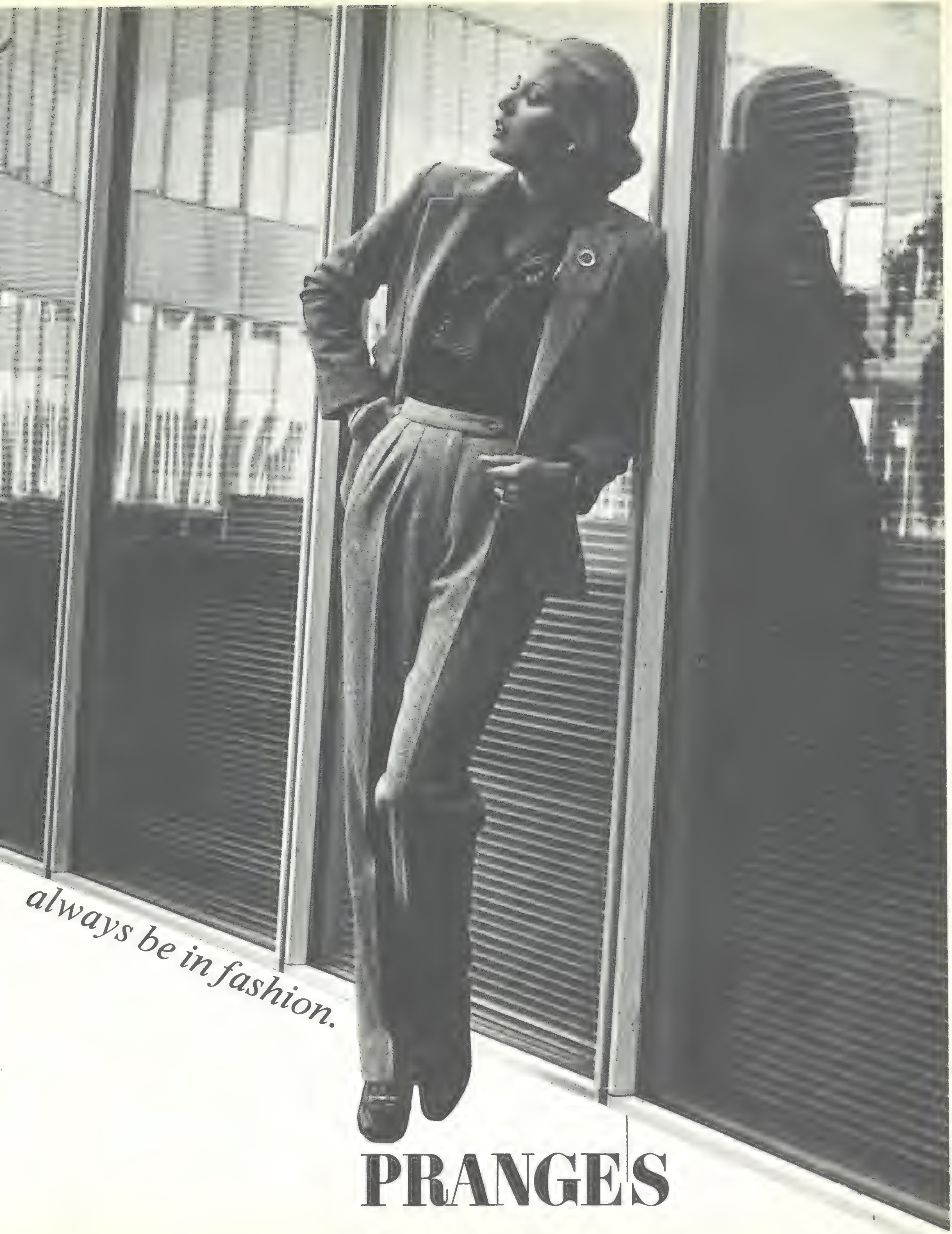


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PERSONAL

# Tiffany's before breakfast

## *California novelist saves her sanity*

BY EVE BABITZ

I'm forced to pause, whenever I'm going to have a nervous breakdown, and consider the single most obvious objection: I can't afford one. I mean, if I am going to collapse, I'm certainly not going to do so unless there is so much money nearby that I needn't worry for a moment about how much it's going to cost to be whisked off to Switzerland for a two-week sleep cure; nor—in *my* nervous breakdown—would I want to mind the expense of a three-month convalescence somewhere in Italy—probably Lake Como—where, on my hotel balcony chaise, I could gaze upon peaceful scenery as I penned letters to concerned friends assuring them that I was O.K. Unless I can afford a Henry James one, I'd prefer to postpone my nervous breakdown till next summer.

In the meantime, I call my sister. Only my sister, these days, has been blooming with peace of mind, occupying herself totally with fund raising for Cesar Chavez ("La Causa"); funds for retired farm workers' pension homes and health clinics and education. She's always in places like La Paz in the Tehachapies, just when I have scrambled brains and other conditions which I'm sure could be cured if I were out picking grapes for even one day rather than sighing over Lake Como.

Oh, I nearly forgot—before I telephone my sister, if my lover happens to be nearby, I simply fly into a rage at him and then have a hot-fudge sundae and am all better. Only my lover is in South America shooting pictures and my sister is unavailable because she is ironing "There's Blood on Those Grapes" decals onto white T-shirts for future rallies. So I am forced to rely on two other women.

Ginny, the oldest of my friends, is helpful because she's a list maker. Instead of letting everything all over fall apart in your brain, Ginny lists the words and eliminates some, and, as though by magic, the world stops trembling, quiets down, life can go on. Only Ginny is in Japan with her handsome sexy boss eating sushi, and when I find out how much it costs to call Japan and the length of the list. . . . Besides, I probably wouldn't be able to hear her.

That leaves Tina. Now Tina and I always—well—get together for my nervous breakdowns. The great thing about Tina is that she has suggestions. I *hate* it when you call someone and say "My God, what am I going to *do*?" and they say, "Gee, uh . . . have you looked in the *T.V. Guide*?" Tina is never dreary.

Once, for example, after I'd not eaten for three days and was seeing everything twice, like Joseph Heller's soldier in white, Tina said, "I'll come right this minute, honey, what you need is red meat."

Now everyone knows that you don't need red meat ever, especially after you haven't eaten for three days, but Tina came in her white car (forever, in my mind, an ambulance) and whisked me to a place which whisked this red meat before me and Tina would not let me so much as go to the ladies' room until I finished every last bite. Despite her unlikely remedy, I recovered so fast that I began seeing everything just once by the time we were back at my place. I was so enormously impressed by how fast she'd gotten her remedy in front of me, how seriously she'd taken my declaration of collapse. But then Tina has always been a Real Friend.

"Tina, Tina . . . " I called last night, ". . . oh, I'm so glad you're home! I've gotten in too deep, I can't do anything. I've . . . got ants and no money! I am having a nervous breakdown just *thinking* of these things. I've got ants, Tina. *Ants!* But I can't . . ."

"Oh, honey, what you need is something to eat," Tina said.

So we met at Nickodell's, a 'thirties Hollywood restaurant which has stuff like "turkey croquettes" on the menu, it's so Mildred Pierce. Nickodell's—it's sort of the only place in L.A. you can go without accidentally bumping into an alfalfa sprout. It makes you feel grounded. It's a good place to discuss your nervous breakdown.

"Shall I pick you up?" Tina had asked.

"No . . ." I'd said. I shall never again be that shaky, I hope, as to have to be driven in her ambulance.

It wasn't just the ants, you see. It was that in a burst of some inner will to let go of the railing and drop into the snake pit, I said, "yes," I'd just love doing all these projects. I'd allowed my lover to talk me into going on a five-day publicity junket near the Cook Islands—to a place called Rarotonga—a place I'd subsequently write about for two magazines that I'd breezily telephoned and convinced it was a wonderful idea. Since I hate traveling, why did I do that? One of the magazines would want an In-Depth, encyclopedic inventory of this place or else I'd be rejected, which is just about worse than ants. I'd also known all along that any moment now a gigantic re-edited six-hundred-page manuscript of my new book was going to land on my head from my editor who'd expect me to be thinking of the book, the whole book, and nothing but the book so help me God, until it was finished or I died, whichever came first. In the meantime, I was to write a piece for a local magazine about an old haunt of mine, a place the magazine wanted me to sort of sneer at but which practically made me burst into tears of past desire just remembering all those nights. . . . And then there were these ants!

"Well," Tina said, "you pay for the dinner on your card and I'll give you cash and you stop off at Ralph's *(Continued on page 297)*

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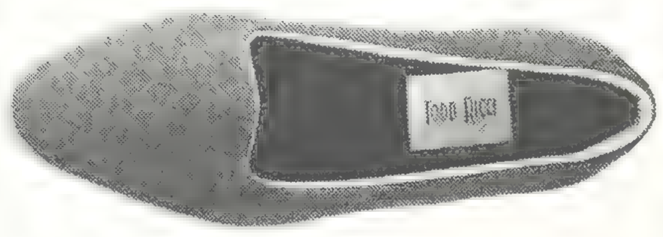

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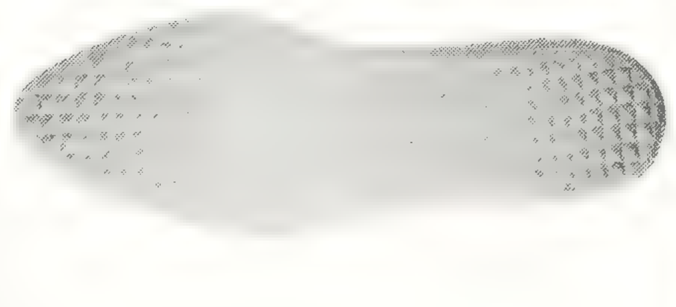

## SANITY SAVED

*(Continued from page 292)*

supermarket and get ant poison if all that's between you and the ants is no cash. Why didn't you get cash from the bank on Friday?"

"Because on Friday, I couldn't . . ." I moaned. On Friday, I couldn't speak. I couldn't put my shoes on on Friday. How could I get to the bank?

"Now," she said, ordering another carton of milk, "about Rarotonga."

At one time, Tina had been the secretary of a very responsible, very respected American author whose reputation was flawless and whose literary career was unstained by mad Rarotonga-like insanities.

"Whenever he'd got himself on overload. . ."

"*He* got *himself* on overload? *Him*?" I mean, my image of him was a majestic master of evenly spaced considerations, calm voices, clarity and peace of mind.

"Oh, he'd always do that," she said. "I mean, he'd wind up throwing all the dishes at the kitchen door, he'd be so furious at the holes he'd walked into himself, eyes wide open. . . . Anyway, what he'd do was, he'd write these notes—on Tiffany notepaper with the engraved monogram—about how he'd simply gotten some 'unexpected unavoidable thing,' how he'd be "so happy in the future to work with the editors" or whoever and how 'if there were *anything* he could do to help. . . .' It was the Tiffany's, of course, it just killed 'em."

"The Tiffany's?" I asked.

"Sure," she said, "you go to Tiffany's and you go to their stationery department and you order yourself this engraved notepaper with your name and address and all on the envelope . . . I'm telling you, it'll have you out of Rarotonga in two seconds. *And* they'll think you're responsible."

On my way home from Nickodell's, I bought the ant poison and brought their march to an abrupt halt. I then lay down upon my bed and thought about Tiffany's and stationery and life, and how much calmer it would be having my own stationery than causing all that commotion collapsing in front of editors. Besmirching my reputation.

Not pausing for breakfast, I was at Tiffany & Co. at 9:45 the next morning. Before the place opened, it looked as though only stone could be behind those doors—the doors to Tiffany's in Beverly Hills are every bit as enormous and twelve times as forbidding as the Gates of Paradise in Florence. But at ten, you hardly saw these gigantic gates as you floated into several large and well-lit rooms of silver, porcelain, and diamonds.

"May I . . .?" asked a man in charge—who was used to seeing people in jeans and shirts with paint on them—this being California—entering Tiffany's and knowing what they wanted.

"Stationery," I said. And I was led to the special stationery lady who was also absolutely blind to how L.A. I was and how Fifth Avenue she and the store were.

For about an hour, we went over just exactly what it was I had in mind. *I* didn't know. I mean, I knew I wanted this paper to write notes to editors which would make them think I was a fine upstanding bastion of the community, but on the other hand, the papers were so beautiful, I wanted them all. Only all I needed was one simple card and one simple envelope. And the stationery lady eventually extracted this information from my reluctant lips. Just exactly what it was I had in mind was too tangled; she would, instead, give me just what I needed.

"So you need one hundred cards and one hundred envelopes," she decided, "to begin. Afterwards, if you decide that you want more, we will have your information, the die, and you will be able to reorder whenever you feel it necessary."

So she got me with sanity on the amount and the size. But on color, she lost. Of course, what I ought to have gotten was "Ecru-white Kid" with black engraving or, at worst, dark green or brown script. What I ended up extracting from this valiant woman was a sort of buff-peach, a shade only lately introduced into the line. In the line only two months, in fact. (The other new color was ribald Shocking pink, a jet-set color.)

And if it weren't bad enough that my first venture into Tiffany stationery was cards of buff-peach, it turned out that the color of the engraved script I wanted was turquoise.

Her frozen downcast eyes immediately told me I was never going to get by with anything so demented as turquoise.

"Well. . ." I sighed, scanning the chart—*I* didn't want proper brown, proper forest green, proper dark grey, "how about red?"

"A deep red," she reluctantly agreed, ready for me, "here . . . this might look very nice with that color paper."

The red she pointed to was this sort of proper maroon. *I* didn't want proper maroon. I wanted blood-curdling scarlet. I submitted to proper maroon for a whole five minutes, until I realized that I wasn't even getting turquoise, this was costing $100, and I *wanted* blood-curdling scarlet! So scarlet it was. She had to bow to my demand—after all, I was a customer and this was Tiffany's—and after advising the customer three times upon the simple goodness of maroon and getting a cool insistence upon blood-curdling scarlet . . . what could she do?

"Maybe next time," I told her, "I'll get the darker red."

"Well, if you like the color you have chosen . . ." she said. "Perhaps—who knows—at any rate, it will certainly be original."

"Next time, I'm getting the turquoise," I was thinking as I flew down the street of Beverly Hills, dressed in my jeans and sandals and shirt with the paint on it, composing demure but conscientious little scrawls about why I'd never be able to write about Rarotonga, although "perhaps in the future. . . ."

I had breakfast at lunchtime.

It'll take five weeks for my first Tiffany cards to arrive from wherever Tiffany feels is best insofar as engraving is concerned, and in the meantime, I've had to write short little notes on ordinary stationery—notes which nevertheless appear to any beholder to have been charmingly composed by the firm hand of one of our country's less neurotic writers, one of our nation's leading women who understands tradition and good manners.

And my lover should be back within the week, thank heaven, because it's his fault I had to spend $100 on stationery, and I shall fly into a rage, have a hot-fudge sundae, and feel slightly sorry for poor Henry James who had to go all the way to England and change his citizenship when a simple trip to Tiffany's might have saved him the trouble. ▽

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# Talking about... TV

*What passes for "news"—and who's got the real story...how "Shogun" storms the U.S....when opera takes a bow*

**By Gloria Emerson**

## More news, harder news . . .

Pierre Salinger, an intense and intelligent fellow not inclined to deference, recently commented on the ABC late news program, *Nightline*, that quite a few of our Allied leaders belong to the A.B.C. Club. This stands for "Anybody But Carter." Salinger *(above),* the former press secretary to President John F. Kennedy, is a journalist in France. Commenting on the Venice meeting in June of the Western powers, Salinger made the point that although Carter is highly intelligent, and diligent too, he is perceived as a weak leader. But there are those European heads of state, and their advisers as well, who fear a Ronald Reagan victory in November because, as Salinger said, they see him as "a loose cannon." It was a splendid way of saying they fear Reagan would rush everyone into war.

Some of us who want more news, and more comment too, are grateful when the networks provide someone like Salinger, free to give us his advice, not weighted down as the average anchorperson is by the need to be "objective," which so often means being vague. It is a blessing, too, to see Salinger's face with its interesting human flaws and note that he does not blow-dry his hair nor speak in smooth, short sentences with professional pausing.

What Salinger said about Carter and our allies in Venice was not "news"—it was an interpretation, an X-ray showing us where the world's bones are cracking most deeply. There was no point in watching television that night just to see the canals of Venice or France's Valéry Giscard d'Estaing looming over Carter, who is surprisingly small. What we needed to be told was why the Allies are divided, what conflicting points of view are troubling them, why Carter causes them despair, and why the West German Chancellor Helmut Schmidt holds that the sanctions initiated by Carter against the Russians—the boycott of the Olympics and the grain embargo—are not going to punish the Russians as Washington might wish.

## . . . twenty-four hours a day

On the day the Soviet Union announced it was withdrawing some troops from Afghanistan, I turned to the Cable News Network (CNN)—the world's first network to give us twenty-four hours of news coverage—to find out if this was a sign of Russian repentance or a tactic to confuse and muddle the Allies meeting in Venice. No such luck; but I now know, thanks to CNN, how to use a broom handle to secure a glass door against intruders.

The idea for Ted Turner's Atlanta-based CNN was audacious and brilliant: news any time we need it, a network that can give a story when it is breaking, a program where a reporter isn't imprisoned by the one minute and twenty-five seconds the Cronkite show will give him—at most. The problem seems to be that CNN isn't yet doing what it should: taking a complex story, even a dull one for most Americans, and making us see why it is crucial that we really understand.

Instead of analyzing the Russian move in Afghanistan—which may be a gesture not a signal that the Soviet Union would like to withdraw—CNN provided a brief glimpse of two Harvard professors who hardly had time to say very much. It was interesting to hear the impressions of four foreign journalists covering Venice—all seemed worried about Carter while a German kept insisting his country was "very faithful"—but it didn't make up for the meaningless features I saw or the endless reading of the news by affable people sitting in studios here and there. There wasn't even a Betty Furness to cheer up weary consumers. CNN can only get better, and many of us hope that it will.

## OPERA: IT'S A PASSION

***Live from the Met: "Manon Lescaut."*** **Puccini was said to have taken fifty curtain calls at the premiere of this youthful opera of sex, money, and passion. Director Gian Carlo Menotti and designer Desmond Heeley have mounted a visually and aurally staggering production that achieves ecstatic rococo effects. Renata Scotto is thoroughly convincing as the calamitous damsel who never quite made it to the convent. Golden tenor Placido Domingo dazzles as her determined lover. Sept. 27, on PBS.—J.S.**

## HOW EAST MEETS WEST—WITH SCIMITARS: NOVEL TV

*There is nothing mini about the twelve-hour miniseries "Shogun," an opulent, brutal Cecil B. De Mille-sized adaptation of James Clavell's novel of seventeenth-century Japan. Richard Chamberlain (far right) is perfectly cast as the shipwrecked sea captain compelled to Easternize his ways—his graceful assertiveness makes the transition from reckless British navigator to domesticated samurai plausible and absorbing. Toshiro Mifune (right) is the feudal lord battling for the title of Shogun—supreme military ruler. Nightly from September 15 through 19 on NBC.* —J.S.

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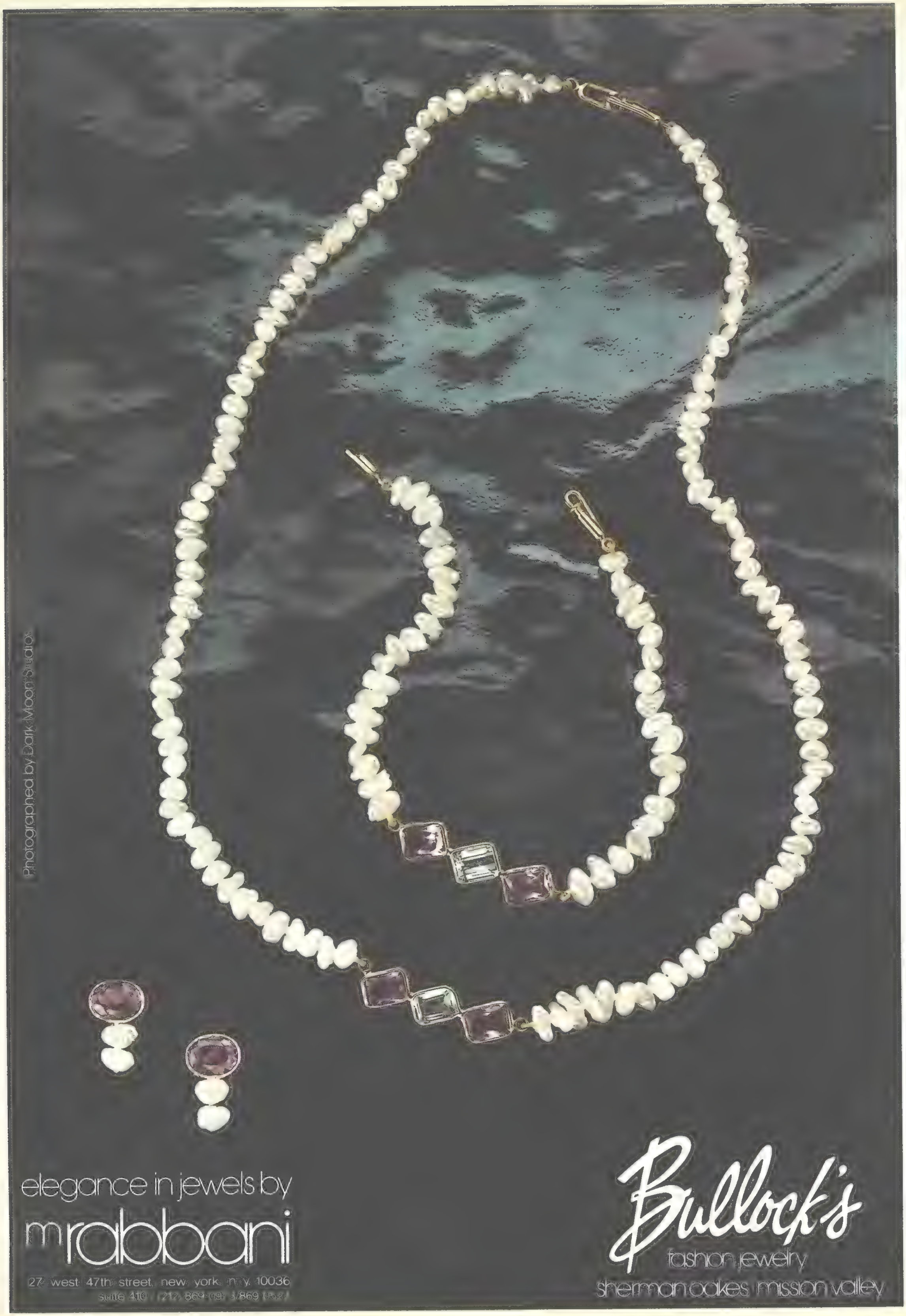
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# Photography

## *Henri Cartier-Bresson: a new kind of esthetic—urgently of its time*

**By Diana Edkins**

"I weave around the subject like a referee in a boxing match. We are passive onlookers in a world that moves perpetually. Our only moment of creation is that 1/125th of a second when the shutter clicks, the signal is given and motion is stopped. . . ." —Henry Cartier-Bresson

Henri Cartier-Bresson, the acclaimed master of all itinerant street photographers, at seventy-one is one of the forerunners of a kind of picture-making now very much a part of our cultural heritage. What distinguishes him from other photographers is his range of concerns, the alternatives rejected, and his basic seriousness. All of his life, he has made a point of being at the heart of some of the most significant events of his time: at a deportation camp in Dessau, Germany, in 1945, at the moment a Gestapo informer was recognized by a woman she denounced; in Shanghai, China, during the sale of gold in the last days of the Kuomintang and the coming of Mao; in India with Gandhi a few minutes before his death; in London's Trafalgar Square during the coronation of George VI in 1938; and, in Alabama at the first sit-in.

These are pioneering photographs of modern life displaying attitudes toward living that are insistently of his time. Moreover, it would be a gross misunderstanding to think that Cartier-Bresson prized these moments just for their historical value, as a news photographer would. There may be an event incidentally in the photographs, or the event may be the reason for the photographs, but that event somehow becomes displaced—for his photographs bear witness to the sharpness and accuracy of his perceptions and intuitions.

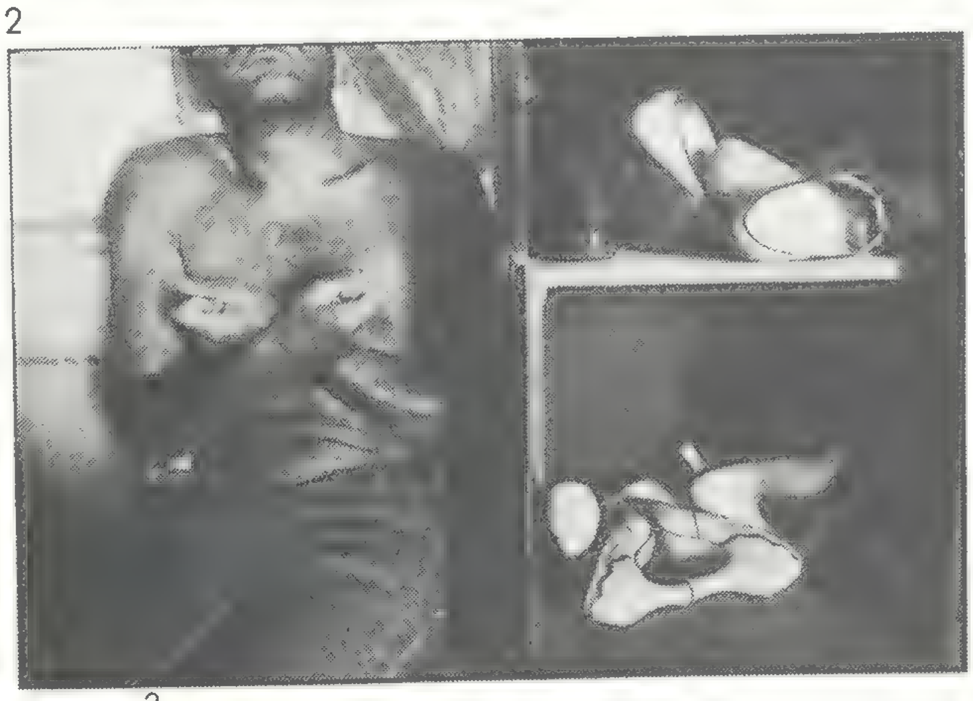
Evidence of the timelessness and classic brilliance of Cartier-Bresson's photographs can be witnessed firsthand in a major retrospective traveling around the United States for three years and in the book *Henri Cartier-Bresson: Photographer*, published concurrently by New York Graphic Society. The show is the first large exhibition of his work in the U.S. since his one-man show at The Museum of Modern Art in New York in 1968. Since that time, photography itself has exploded and is now recognized in most circles as a Fine Art. Both show and book include photographs taken from 1929 to 1979 selected by the photographer himself—culled from his entire lifework of thousands of contact sheets and negatives.

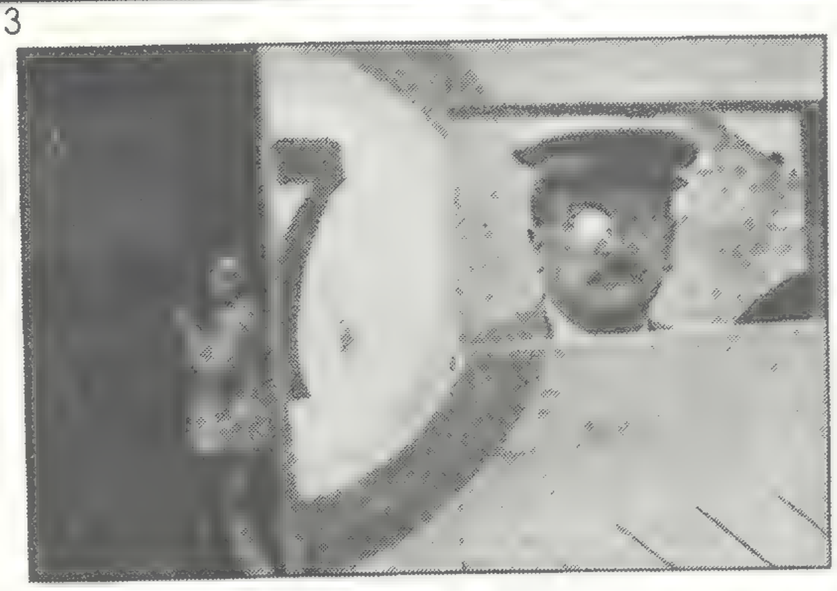
The book acts as a summation of Cartier-Bresson's lifework. It, like his first book, *The Decisive Moment*, is a classic in its own time. With the plethora of photographic books available today, the "art" of bookmaking seems to have been reduced to a slick formula—but not here. The designer, Robert Delpire, has supervised the production of the book so that it does full justice to the "originals" by obtaining the finest quality of a double impression offset printing and with large-scale one-to-a-page presentation. The photographs are printed almost more carefully than many of the "originals" I have seen, for the making of the prints was never a priority with Cartier-Bresson. Often, this kind of printing becomes a deterrent in books, for the photographs begin to take on a preciousness or beauty never intended by the photographer. Not so in this instance; the photographs clearly retain their vitality and luster without becoming too beautiful.

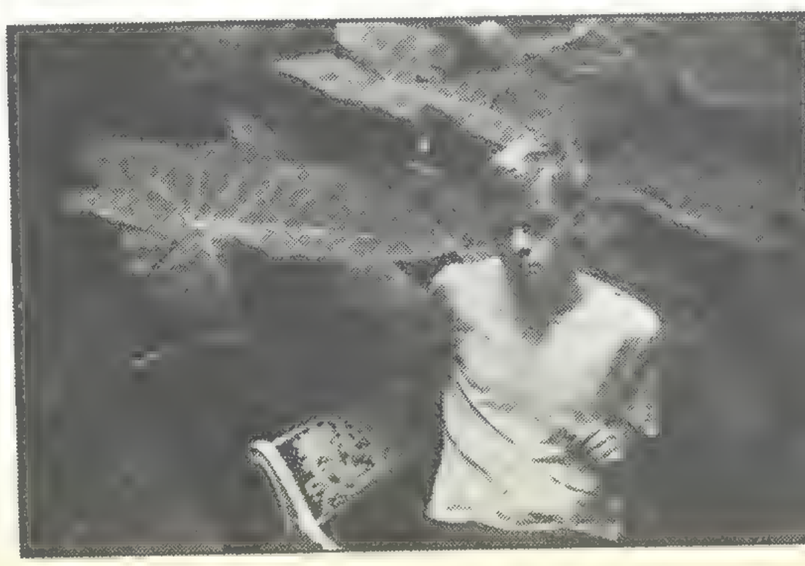
Cartier-Bresson's photographs provide a benchmark with which to measure a distinct humanness and vitality rarely provoked in still photography. He was one of the few photographers who intuitively understood the vast difference between the stoic nature of the revered 8" x 10" view camera image and the results of making thirty-six totally different renderings within a matter of minutes if desired.

Unlike his contemporaries, Cartier-Bresson radically departed from both the prescribed method of making a photograph and its traditional content. He chose the Leica, the acrobat of cameras, because of its portability, ease of manipulation, its inconspicuous size, and its speed. This camera opened new doors to photographers. He was motivated by a new kind of esthetic—one dictated by capturing the slice of time within the "decisive moment," utilizing to the fullest the miniature camera's virtues and its crudeness as well. Peter Lloyd wrote of Cartier-Bresson's work to Julien Levy in 1932:

"You ask me to send recent photographs by Henri Cartier-Bresson for exhibition, and here they are, but I wonder how our public in New York may be affected by such an exhibition, as you propose? I myself am *emballé* by the vigour and importance of Cartier-Bresson's idea, but an essential part of that idea is such a rude and crude, such an unattractive presence, that I am afraid it must invariably condemn itself to the superficial observer—as if a Della Robbia should be cast in gold before it might be appreciated." ▽







**The best of Henri Cartier-Bresson: 1. Brie, France, June 1968; 2. Mexico, 1934; 3. Roman Amphitheater, Valencia, Spain, 1933; 4. Dessau, Germany, 1945; 5. Truman Capote, 1947.**

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# Entertaining: Tips and Treats

## By Sandi Cushman

TRY *Sending out picture postcards instead of regular invitations. Postcards can be much more amusing—and eye catching—and museum book stores are good places to look. Consider the possibilities: Manet's "Le Dejeuner sur l'herbe" to announce a lavish picnic, a reproduction (postcard size) of Henri de Toulouse-Lautrec's poster for the Moulin Rouge for an evening gala. Linda Hackett, a photographer who lives in New York, prints her own cards with pictures she's taken. Her invitations are very personal—definitely one-of-a-kind.*

**WHAT TASTES BETTER** ***than fresh fruit?:*** **Fruit fondue—sliced apples, kiwi, bananas, orange sections, i.e., anything that can be cut in bite-sized morsels and can be speared on extra-long toothpicks without falling apart, when served with two or three different dips such as fudge sauce, zabaglione, a lightly curried mayonnaise.**

**WATCH FOR: the Magnavox Performing Arts Center, arriving, probably, the first quarter of 1981, an eight-foot-long home-entertainment extravaganza which includes in one wall-sized package all of the electronic fun-and-games now available: a fifty-inch projection TV center, a video disk, a color camera (for making home movies), video games, a portable color TV set (so you can tape one program while you're watching another), an audio system, and a video cassette recorder.**

## FUTURE FOOD:

*After pasta, now sweeping the country, then what? According to cooking consultant and cookbook author Paula Wolfert, couscous, that's what. This "pasta of Morocco," (cracked wheat, in this case) at least thousands of years old, is just now catching on here. Frequently made from durum wheat, as the best pasta is, it can be as elegant and nutritious, take on a variety of sauces. Advantage: an unexpected guest shows up, you steam the couscous again and again—up to seven times—increasing amounts each time. Tip: After steaming couscous, toss with one cup cold milk per pound. Makes couscous extra fluffy.*

MARTHA SWOPE; from Oklahoma

**SQUARE DANCING** *is here again*—at country parties, country wedding receptions—part of the big swing back to traditional American enjoyments, from home cooking to country auctions to one-of-a-kind crafts. If you can't find a caller, get one terrific record. Recommended: "Kitchen Junket," traditional New England square-dance music by Yankee Ingenuity, with calls by Tony Parkes. A Philo Fretless record, FR200B, $7, includes postage. Mailing address: Alcazar, Inc., Box 428, Department E, Waterbury, Vermont 05676.

*Hostess presents: extant or extinct?* A guest comes through your door bearing flowers, or wine or maybe chocolates. You are (please pick one): (a) grateful, (b) embarrassed, (c) annoyed. We asked six know-all party givers/goers to do the same, to see how they feel about the practice of bringing presents to dinner-party hostesses.

***MICA ERTEGÜN:*** "It's always a pleasure to get a present. When I'm a guest, I sometimes send something the day after a party—it could be a book. But I don't know what prompts me to do it."

***CHESSY RAYNER:*** "Getting a present the night of the party is more of a chore than a pleasure. If it's flowers, you have to find a vase for them; and if it's a plant, you have to find a basket to plunk it in. And wine—it's probably just one bottle so you have to apologize for not opening it then. Why not bring some nice new scent that the hostess can try on another time, or a scented candle she can tuck away to use later?"

***ELLIN SALTZMAN:*** "Food, wine, caviar—the people I know are still bringing them. And for parties in the country—pool toys and rafts, beach towels. Even trees—but these are weekend gifts."

***KITTY HAWKES TANEN:*** "In Southern California, no one makes a big deal about presents. The bigger the party, the less likely I am to bring something. But if a pal has gone to all the trouble of cooking dinner by herself for a few friends, I'll pick up a really jazzy dessert from the pastry shop. It's always nice to have a back-up—or an extra."

***FRANÇOISE DE LA RENTA:*** "I'm European and in Europe people don't bring presents the night of the party. They often send flowers that day but even this has its disadvantages: flowers have to be displayed where everyone can see them, and what if the colors are wrong? But if someone does bring you a present you must write a thank-you note the next day."

***PAT MONTANDON:*** "Still going strong in San Francisco, but I wish they weren't . . . unless, of course, it's something from Tiffany! You're always in a quandary: 'Should I open it now or put it away for later?' I prefer a telephone call the next day, or a note—or best of all—flowers the *next week*. By then, your party flowers are finished and it's wonderful to get fresh ones."

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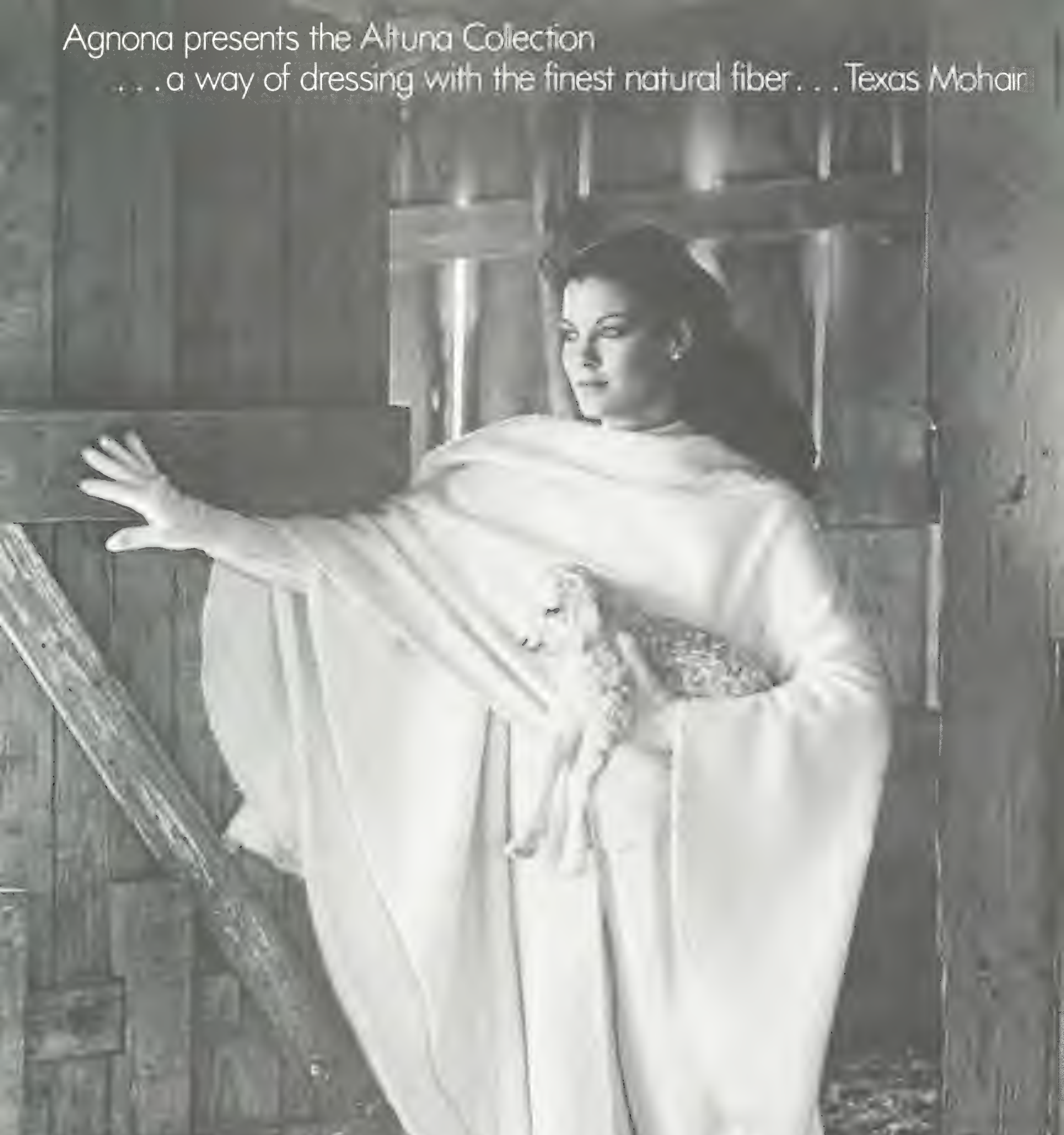

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PERSONAL

# Secrets of the joyful life . . .

## *What one woman learns from another*

BY SHELBY MOORMAN HOWATT

Four years ago, my grandmother lay in a tall, white nursing home bed, a shrunken doll who seemed to diminish each day. Vigorous and fiercely independent, she had suffered a stroke, and at eighty-eight, the doctors agreed that a full recovery was unlikely. She would probably never walk again. Certainly, she would never be able to take care of herself again. The generosity that was her hallmark—a generosity that often bordered on the reckless—was lovingly returned by the town. Cousins and friends and near-strangers whom her kindness had touched filled her stark room with plants that were the great-grandchildren of cuttings she had nurtured and given away. Fresh breads and jellies prepared from recipes she had created were brought by carefully cheerful well-wishers.

She cried when I came to see her in 1978. Holding her hand, I read Evensong to her from the Episcopal prayer book. When I had finished, we blew our noses and smiled at each other. She was embarrassed. "Pay no attention to me," she said.

"Sometimes crying feels good," I said. "I feel better, don't you?"

"The truth is, nothing feels good in this place," grandmother said. "I feel so sorry for these poor people. The long shadow is very long here, and they suffer so." There was a pause. "Shelby," she said, "I've got to get out of here."

January 1980. My brother, Buddy, and I press our foreheads against the windows of the twelve-seat plane on the final lap of our journey to Owensboro, Kentucky, the town where we were born.

Our aunt rushes toward us as we enter the terminal. Following her eyes, we see our grandmother, Susie. "You're unbelievable," I say as she advances toward us. Her smile under the cream felt hat is huge. "Welcome home," she says, "I'm so glad to see you." All of us move together, and it takes a conscious effort not to squeeze her too hard. It is such a lovely moment that when we break away, I notice that everyone in the small terminal has grown silent and is watching us. My grandmother, the superstar, I think, for it seems to me that every stranger's face is shining at her with something very like love.

That is, of course, the primary reason we have come to Owensboro—love. We want Susie to know how irreplaceable she really is to the two-middle aged people whom she still calls "the children." There are immense questions to be asked, mysteries to be explored. If I can understand, even dimly, the incredible will that brought Susie out of the long shadow and into the sun at ninety-two, I might understand something as fundamental to human life as gravity is to our planet. Whatever force propels her is in me, too. We are inextricably coupled, links in a chain of women that stretches back into the past and extends beyond my daughters into an unimaginable future. Perhaps, after almost a century of life, Susie can tell me not only where we have been, but where we are going—and why.

It is immediately clear that while Susie would listen to such questions politely, they wouldn't interest her. She is almost entirely absorbed in the physical present. Part of the reason is great old age: the most ordinary movement requires elaborate choreography. She frowns with concentration as she follows the carefully rehearsed sequence of steps involved in lowering herself into the car. When we arrive at the apartment she shares with our aunt, I jump *(Continued on page 334)*


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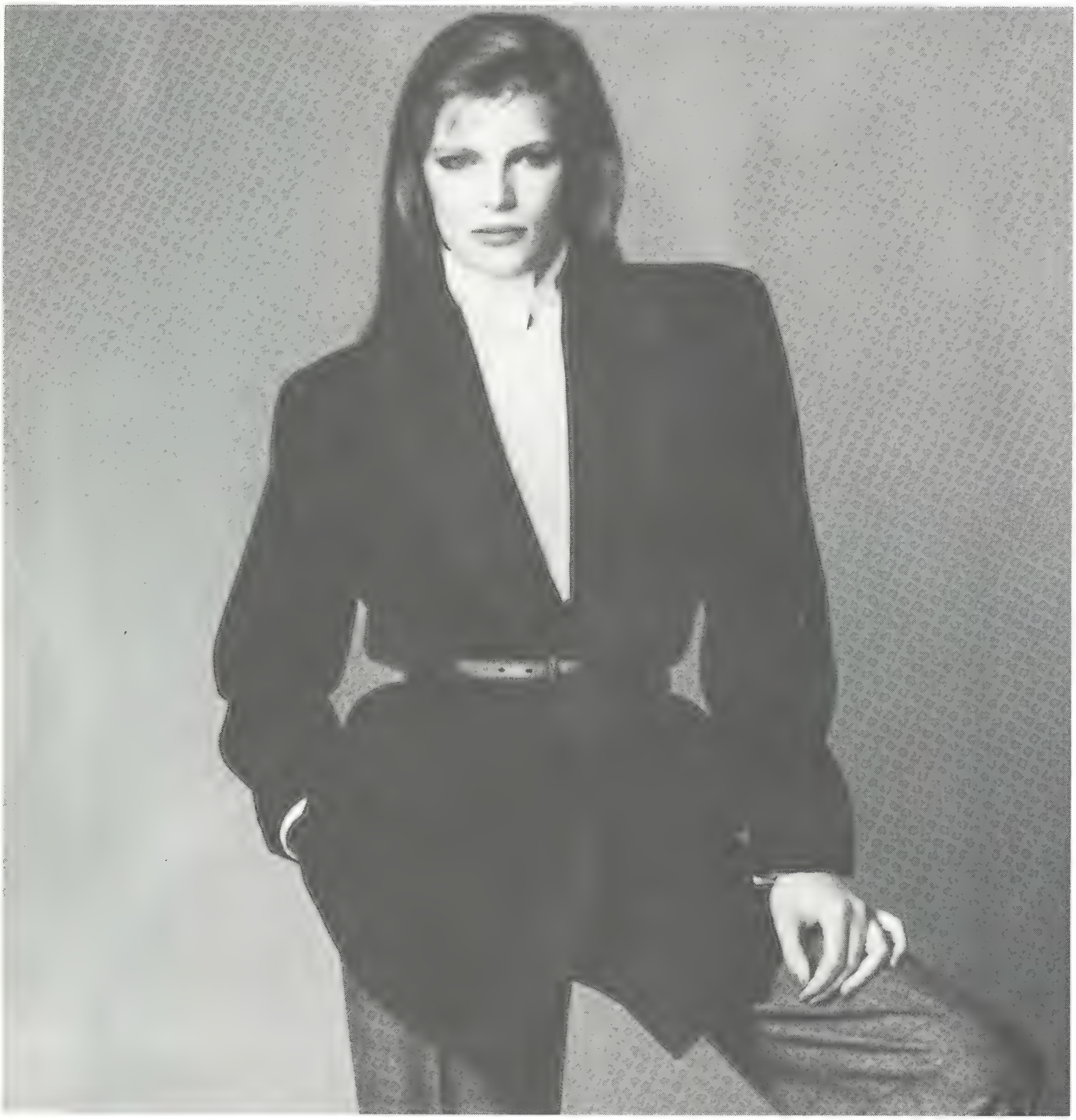

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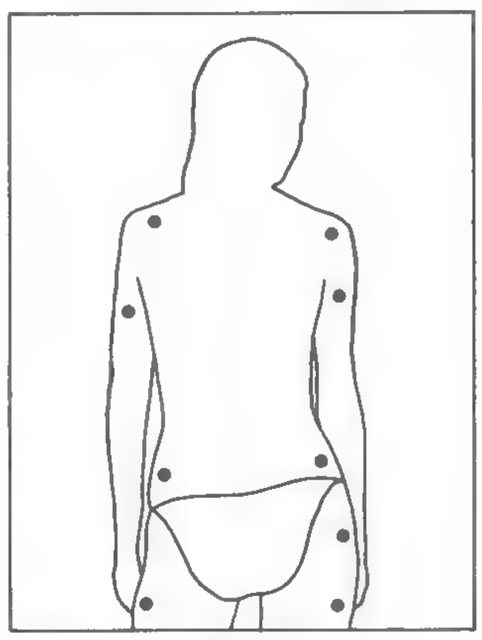

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## JOYFUL-LIFE SECRETS

*(Continued from page 328)*

out, and reach toward her. "Don't touch me," she says. I am shocked by her ferocity.

But Susie is a master at the mechanics of old age for other reasons, as well. I realize that she has always lived through her body more than her mind. As the town librarian, books were her stock in trade, but I never saw her reading. I remembered her floured hands deftly rolling out pastry, the silent, intense pleasure she took in her garden as we walked down the tiled path lined with hyacinths, her fascination with the temperature and the weather. Clothes were important. So were highly buffed table tops. She loved to sing even though she suspected she wasn't much good at singing, and was a member of the church choir most of her life. She married a man considered the handsomest in the county. He gave her beautiful, impractical gifts—mother-of-pearl opera glasses, and a ring for every finger. In short, Susie was a sensualist. She still is.

We sit in her small, sunny kitchen talking about food. There will be lamb for dinner, and buttermilk pie and biscuits. Do I remember how to make ice cream? The tomato aspic we had for lunch was delicious, wasn't it? She trails off mid-sentence. "Sometimes I think that's all I'm good for—recipes," she says, and laughs. "Well, at least that's something. What would you and Buddy like for breakfast tomorrow?"

Two drawers full of scrapbooks and loose photographs are piled on the dining room table. Armed with tape recorders and notebooks, my brother and I are intent upon the facts of our family history, but as the afternoon wears on, we are struck by a larger fact: there is power in this room. Susie holds each photo between her tiny, arthritic hands, gazes at it briefly, and either identifies the subject or tosses it aside, without comment. But who was that, the man in the rowboat? The girl in the rose arbor? When pressed, she tells us that his name was John, but he wasn't much fun. Her name was Celia, but she wasn't very interesting. Look at this, now. This was Harry, and how that man could make them laugh! And watching her, I think, this is how we are all judged in the end. The last of your line holds your portrait in her hands and if you are a John or a Celia, you are flicked aside, well and truly dead. How can I learn to be a Harry?

Susie has given us the answer already, but I grasp it much later. My brother and I are swapping what we have labeled "Susie stories," the anecdotes she has chosen to illustrate past generations. We have laughed to the point of pain. "I don't remember Susie as a funny person," I tell Buddy, "and in her photos, she was almost never smiling." "She wasn't really trying to be funny," he says. "She was just telling us what she remembered." So that was it. To be a Harry, it helps to have been courageous or loving or kind, but it helps much more to have made someone feel joyful through laughter. And one other thing. To be a Susie, it is absolutely necessary to forget all that was not joyful.

We have been to church, where our grandmother, the superstar, walks to the communion rail herself, passing a clutch of youngsters in their seventies who must be given communion in their pew. We have been to a restaurant for lunch, where she astonished the waitress by eating, and obviously relishing, two heaping plates of food from the buffet. We have been to the family cemetery plot to pay our respects to all the relatives she has brought to life for us this extraordinary weekend. Now we are driving to the airport. She does not complain that our stay has been so short. It occurs to me that I am the one who feels deprived. She will return to her three rooms and her tea and tell herself, as she has told me, how wonderful it is to be in her own home again after "that place," the nursing home. She will be content. I am the one who burns with questions, prodding and poking and insisting upon answers when perhaps there are no answers.

By now I know something of the fierceness and the pride and the unquestioning belief in a higher power that surely helped Susie to walk out of "that place" against all the odds; but as we approach the airport I ask her directly, for the first time, how she bamboozled everyone. She knows exactly what I mean. "Well, you know, I stood up in public for the first time in that place on my ninetieth birthday," she says. "The church youth guild came to sing for me, so I just had to, you see. Standing felt wonderful so I just kept on doing it, and pretty soon I could walk, too." She is playing with me.

"Why else?" I ask.

She looks at me, and the playfulness vanishes. "I got mad," she says. "Remember that. Get mad, and never give up, and you can do anything."

"O.K, Susie," I say. "I'll do the best I can." I will, too. I am her granddaughter. ▽

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FOOD

# Six-by-twelve miracle: great meals from a tiny kitchen

## *Easy-to-follow party recipes for minimum space, equipment*

BY JUDITH ARONSON

For years, whenever I saw the words "*pied-à-terre*" or "second home," I would be off in a fantasy. Even newspaper announcements that read "Mr. and Mrs. Smith of Metropolis and Point Nowhere..." were enough to evoke my daydream of people who jetted from continent to continent—on planes that were never late—without having to pack or carry luggage. I also imagined these people entertaining elegantly or dining in fabled restaurants, in either case, eating rich food without ever gaining an ounce or having to lift a finger to shop, cook, or phone for reservations. Life for my fantasy people was filled with fascinating conversation in glamorous settings and totally free of the chores and cares that plague the rest of us.

Of course, I knew the reality was different from my fantasy; but even so, I was overjoyed when my husband announced a few years ago that his corporation was now doing so much business in New York that it was necessary for the firm to rent a small apartment there. Until then, with a growing family, our time in New York had always been limited. Now, with the children gone and the business requiring my husband's presence in the city more frequently, we would be able to stay for a week or two at a time, seeing theater and eating in famous restaurants. Perhaps some small fragment of my dream would turn out to be real.

My husband specified that the apartment should be convenient to Wall Street and other commercial centers of the city. I said that I wanted it near a choice of fine restaurants—where I hoped to dine frequently enough that the maître-d's would come to recognize us immediately. I did simple cooking at home; I didn't plan on doing any in New York.

My husband showed me the floor plan of the apartment, and we decided on colors. I pretended not to notice the kitchen. I thought of converting it into a second bedroom, which I thought we needed more, but I couldn't persuade my husband. He assured me he didn't expect "home" cooked meals. I assured him that even though he was used to my good cooking, he would be getting still better food in our new neighborhood's restaurants. We were both content.

In preparation for my new life in the jet set, I lost ten pounds, bought a suit for traveling, a dress for theater or a great restaurant, and a hostess gown just in case we might not feel like going out every night. If I'd known, I wouldn't have done any of those things; I'd have read a book on small-kitchen cooking.

Finally the apartment was ready and off we went. That first trip was something of a dream destroyer. The time was spent buying the things the decorator had overlooked, stocking the bar, equipping the linen closet, and laying in supplies of tuna and soup for the others who would use the apartment. Exhausted, we didn't go out for dinner at all that trip and made enough inroads into the canned goods that they had to be replenished. The second trip was a little better. That time, only a few glasses and the cleaning lady needed to be replaced. We saw two plays and had one serious meal. My fantasy was beginning to come apart. So far, I wasn't dining in famous restaurants, and the only person who recognized me was the delivery boy at the grocery store.

Still, I didn't give up my fantasy of *pied-à-terre* living all at once or without a fight. My surrender was slow and in phases. We were spending so much time in New York, my husband was doing more and more business there, which inevitably required his eating lunches in fine restaurants. Naturally, he wasn't hungry for dinner, so it would have been heartless to ask him to take me out to eat. We saw more and more theater and I bought more canned soups—for my lunches.

After a year or two, we had made so many New York friends that we needed to do some "home" entertaining. I was forced to devise menus equally composed of bought and homemade foods that would be manageable in the apartment's tiny kitchen. One more blow to my fantasy. I added a pair of jeans to my basic New York wardrobe but nothing to the kitchen. I faced the inevitable and began to explore the markets and food specialty shops in our New York neighborhood. I was excited by what I found. The variety, abundance, and freshness of everything seemed dazzling to my midwestern marketing eyes. If we were going to eat in, we would fare very well.

It was time to take another look at the apartment kitchen—only 6' x 12'—small, even by New York standards. When the apartment had first been rented, I had maintained that gadgetry would be useless clutter in a space so small and with such little storage. On reflection I didn't see any point to adding more tools. The kitchen is no larger than it has ever *(Continued on page 349)*

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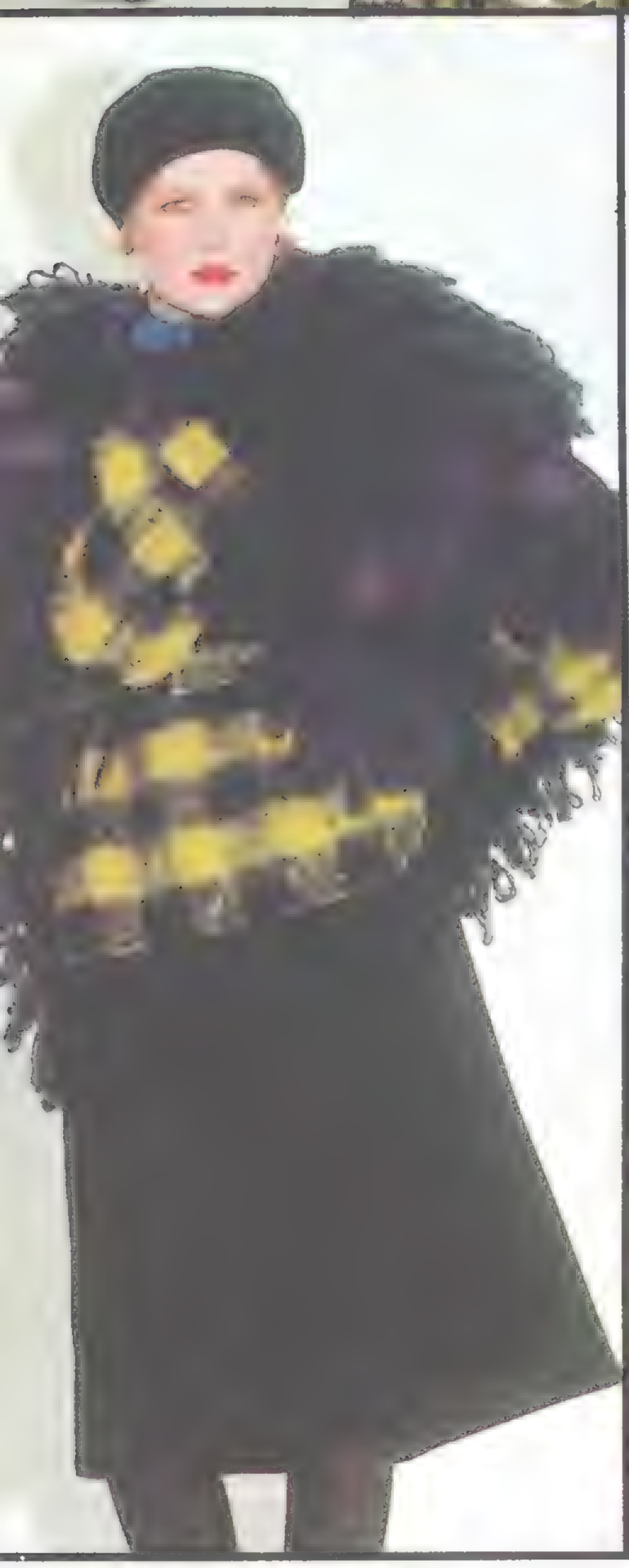

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***"I believe American women want clothing that's efficient, functional, yet with a certain feminine grace,"*** Carole continued. ***"So I've added lots of soft sweaters to the collection, many handknit, in luxurious 100% angoras or pure merino wools."***

The color range is unabashedly romantic—clear mauve, purple and rose. Heathered-down violet and blue Add the surprise touch of a hand-crocheted collar and ***"the sweater becomes a real alternative to the traditional silk blouse,"*** the designer adds.

HOLDING THE LINE ON PRICE

In a day of inflation, Carole Little is that rare exception—a stickler on price. ***"I'm determined to keep my prices affordable to women who want to wear my clothing,"*** she says.

***"I admire the woman who shops with an eye toward quality and value. I want to do everything I can to accommodate her."***

(above) Lightweight wool gabardine blazer, about $106, tops a tender sweater of 100% merino wool with handcrocheted collar, about $52; cinched-waist silk circle skirt, about $86.

(left) The sweater set is back. 100% angora pullover, about $88, and matching cardigan, about $98; pleated 100% wool trouser, about $66.

(above) Trouser dressing, circa '80. Textured, tawny and terrific—all of 100% wool. Raglan sleeved knit-look jacket, about $122; handknit popcorn stitch sweater, about $78; easy wrapped trouser, about $60.

Carole Little for Saint-Tropez West available at fine department and specialty stores everywhere. For the location near you, call toll-free (800) 528-6050, Ext. 1448; In Arizona, (800) 352-0458, Ext. 1448; in Alaska & Hawaii, (800) 528-0470, Ext. 1448

# Carole Little for Saint-Tropez West®

# TINY-KITCHEN MEALS

*(Continued from page 344)*

been, and fancier equipment might tempt me to fancier—read more caloric—recipes. I decided I would tailor my cooking to what was there. The kitchen has a coffee pot, toaster, can opener, three graduated saucepans, a roasting pan, stock pot, colander, funnel, three mixing bowls, three sharp knives, and two skillets. There is no blender, mixer, processor, nor pots and pans designed for specific purposes. I find I don't miss them at all.

My fantasy of glamorous second houses is now totally gone. In New York, I wear jeans more often than my restaurant dress. And just as at home, I market, squeeze the fruit, and chide the butcher about the way he trimmed the meat. I cook and entertain with little of the equipment I would have considered basic a year ago. We eat well and do not gain weight. Though I won't admit it to my husband, I have come to enjoy the whole thing as a challenge—to see what wonders I can turn out in that tiny space. And if sometimes I regret my lost dream, I remind myself that we spend more time in New York than ever before and no one—not even native New Yorkers—sees as much theater as we do. And we're never late for curtain.

About the following menus and recipes: all the menus that follow can be accomplished with the kitchen equipment mentioned. I often serve four or six for dinner and twice a year we have a cocktail supper for twenty. Naturally, the service is simpler, the mood lighter than at home.

Except when we're entertaining, I limit myself to thirty minutes' preparation time. I concentrate on the marvelous fish available at all seasons in New York (and such a treat for us since it is not nearly so good in our land-locked native city). I am constantly experimenting with the things that come from cans, redoing elaborate recipes so that they are easy in a small kitchen. I have given recipes for the starred dishes in the following menus.

**Elegant Dinner for Company**
*Clam soup*; stuffed striped sea bass* garnished with braised endives; Bibb lettuce salad; brioche; temple oranges, macaroons (*recipes follow)*

## CLAM SOUP I
*four servings*

1 can vegetarian vegetable soup
1 cup dry white vermouth
1 bottle clam juice
1 teaspoon dill
1 small can Le Sueur peas
1 can undrained minced clams
Salt to taste
1½ cups cream (or milk)

Combine first 4 ingredients in large saucepan, bring to boil, reduce heat and simmer, covered, 5 or 6 minutes. Stir in next 3 ingredients, simmer 5 more minutes, add cream or milk. Serve immediately.

## CLAM SOUP II
*four servings*

½ cup olive oil
1 onion, sliced thin
6 or 7 sprigs fresh parsley
1 clove garlic
Bay leaf
Salt and pepper to taste
2 cans stewed tomatoes
2 cans minced clams
1 bottle clam juice
*Optional:* 1 cup V-8 juice, chopped parsley, grated Parmesan, sour cream or plain yogurt

In large saucepan, heat olive oil. Add onion, parsley, garlic, bay leaf, salt and pepper. Over low heat, fry until onions are light brown, stirring frequently. Add tomatoes, clams, clam juice, simmer gently until mixture thickens. If desired, purée mixture. Remove garlic and bay leaf. Add V-8 juice if desired and bring to boil. Serve very hot topped with optional parsley and Parmesan, or very cold with sour cream or yogurt. *(Continued on page 352)*

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## TINY-KITCHEN MEALS

*(Continued from page 349)*

### STUFFED STRIPED SEA BASS

*four servings*

Striped sea bass, cleaned,
but with head on, large enough
to feed 4 generously
4 tablespoons butter
2 sliced shallots (or 1 white onion)
3 cups seasoned bread crumbs
3 tablespoons fresh parsley, chopped
1 teaspoon salt
Pepper to taste
1 or 2 teaspoons olive or vegetable oil
*Garnish:* 8 small or 4 large heads of endive,
additional butter
*Optional:* vermouth

Wipe fish with damp cloth. Melt 3 tablespoons butter, wilt shallots in it. Add mixture to bread crumbs. Add parsley, salt, and pepper. Mix well. If stuffing doesn't hold together, add a bit of olive oil. Stuff fish with mixture and secure opening with toothpicks. Dot top of fish with remaining butter. Bake in preheated 550° oven for 10 minutes to brown. Reduce heat to 400°, pour water (or some vermouth) just to cover bottom of pan and bake for 40 to 45 minutes longer. Fish is ready if it flakes when touched with fork.

Ten minutes before fish is done, braise endive in butter in a separate pan until just tender when pricked with point of a knife. Season with salt and white pepper and use to garnish fish platter.

**Hurry-Up Company Dinner**
*Shrimp in beer, with dipping sauce*; cole slaw; sliced tomatoes; French bread; fruit in season, with cookies (*recipe follows)*

### SHRIMP IN BEER

1 bottle good beer per pound of shrimp
1 tablespoon (scant) shrimp spice or crab
broil (purchase at fishmonger's) per pound
of shrimp
½ pound large or mammoth shrimp,
uncooked, in shell, per person
Lemon wedges

In large pot, bring beer to boil with seasoning. Add shrimp and return mixture to boil. When shrimp have turned bright coral, (four or five minutes depending on amount of shrimp), cook a minute longer, drain in colander, and serve immediately on table covered with newspaper (or very washable linen). Serve with lemon wedges and shrimp dipping sauce (recipe follows).

*Dipping Sauce:*
For each two people served, mix together 1 cup catsup or chili sauce, 1 tablespoon mayonnaise, 2 tablespoons bottled horseradish. Stir and thin with a few drops of lemon juice.

**Cocktail Supper for Twenty**
*Poached salmon or pickled salmon*; baked ham; duck paté; rice pilaf*; salad; olive and pickle tray; cheese platter with crackers; individual pastries; white and red wine (*recipes follow)*

## POACHED SALMON

5-7 pound piece of salmon, cut into two or three pieces to fit into your largest pot.

*Poaching liquid:*
1-2 cups dry vermouth,
or dry white wine
2 stalks celery
2 sliced carrots
Sliced onion
2 or 3 tablespoons butter
Salt and pepper to taste
*Garnish:* capers, pimento, parsley
fresh sliced cucumbers
*Optional:* mayonnaise, Dijon mustard

Bring poaching ingredients to boil and immediately lower heat. Simmer 10 minutes.

Wrap salmon loosely in aluminum foil and gently place in bottom of pot in one layer. Liquid should just cover salmon; if not, add water and/or wine until it does. Test for doneness by flaking fish with fork. Should be firm enough to hold in chunks. Carefully lift fish (using foil) from liquid and allow to cool. Refrigerate until well chilled.

To serve: Arrange on platter in serving chunks, with garnishes. Also good with mayonnaise to which some Dijon mustard has been added to taste.

## PICKLED SALMON

4 one-pound cans of red sockeye salmon
(or use fresh poached salmon)
4 large Italian red onions, thinly sliced
1 cup olive oil
1 cup dry white vermouth
1 teaspoon cracked pepper
White wine vinegar, to taste
Mayonnaise
Rye or pumpernickel toast

Remove skin and bones from canned or fresh salmon. Put onions, oil, vermouth, and pepper in deep mixing bowl, and add enough vinegar to cover. Stir gently until fish and onions are coated with liquid. Chill overnight or for at least 3 hours. Serve with unseasoned mayonnaise and rye or pumpernickel toast. *Note:* leftovers will keep for 3 or 4 days and make wonderful sandwich filling.

## RICE PILAF

3 sticks (24 ounces) butter
6 cups raw long-grain rice, rinsed
2 onions, thinly sliced
7 10½-ounce cans beef consommé
2 large cans mushroom caps (or pieces), undrained
*Optional:* raisins, shredded carrots, cashew pieces

Melt butter in large skillet or pot. Add rice, onions. Cook over medium heat, stirring frequently, till rice is golden and slightly cooked and onion is limp (about 8 to 10 minutes). Add consommé and mushrooms. Cover and simmer without stirring until all liquid has been absorbed or bake in preheated 325° oven for about an hour. If rice begins to dry out, add a pat of butter and another can of consommé or a cup of boiling water. Stir in optional garnishes during last 5 minutes of cooking. ▽




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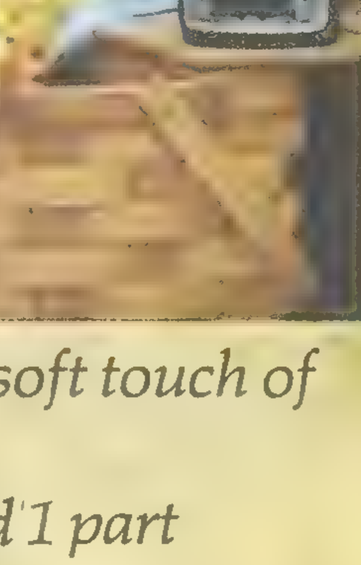


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TAXES

# Surprise IRS savings

## *Finding relief in medical deductions*

BY JULIAN BLOCK

When you make an improvement to your home or apartment on doctor's orders, the medical-deduction rules can get tricky. The hitch is that you cannot deduct the entire cost if the improvement adds to the value of your dwelling. Your write-off is limited to the difference between the cost and the increase in value.

Suppose, for instance, that you spend $4000 to put in a central air-conditioning system after your youngster's allergist recommends that you install the equipment to alleviate an asthmatic condition. If that boosts the value of your home by $3500, your allowable deduction shrinks to only $500—the amount by which the cost exceeds the increase in value.

Examples of other improvements that readily pass IRS muster are an elevator or a bathroom on a lower floor that makes things easier for a person with arthritis or a heart condition.

Less stringent rules apply in the case of a *tenant* who makes an improvement for medical reasons, such as a wheelchair ramp. The renter can claim the entire cost because the improvement adds nothing to the value of his or her property. Moreover, whether you are an owner or a renter, your deductibles include the entire cost of detachable equipment—say, a window air conditioner that relieves a medical problem.

Even if you are ineligible to deduct medically required equipment because its cost is completely offset by the increase in your home's value, you nevertheless qualify for some tax relief. Remember to include as part of your medical deductions what you spend for such operating and maintenance expenses as electricity, repairs, or a service contract.

Of course, just because an air conditioner makes you feel better does not mean that the IRS will share the cost. That's why the tax takers look closely at sizable deductions for installations of equipment. Make sure to get a statement from your doctor that explains the medical need for your expenditures. Hang on to bills and canceled checks that show what you paid for improvements. Remember, also, that you may need those records to figure the profit or loss when you sell your home.

When a hefty deduction is at stake, it's also prudent to get a written opinion from a competent real-estate appraiser that details how little or how much the installation raised the value of your residence. ▽



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*Vacation for free! copter-hopping the Caribbean regal living in Seville*

## By Richard Alleman

Flash from the Caribbean: now, an intriguing—and fast—new way to travel inter-island . . . via helicopter. VIA, a newly formed helicopter airline, has just begun regularly scheduled flights that serve Puerto Rico, the U.S. Virgin Islands, and the British Virgin Islands. Flights are aboard twin-jet-turbine Dauphin II's (a VIA copter, *above*, hovering over Christiansted on St. Croix) that offer glorious big-window views of islands and blue-green sea. For schedule and charter information, see travel agent or contact VIA at (809) 774-7000.

Off-season buy: Through December 6, Cunard offers a "free" week at a Caribbean resort to passengers booking one-week cruises on its *Princess* and *Countess* sister ships. Resort options: La Toc on St. Lucia, Paradise Beach on Barbados, or El San Juan Resort Center on Puerto Rico. Prices for this two-week vacation bargain begin at $920. See travel agent for details.

## Classic comeback

**In Southern Spain, Seville's palatial Hotel Alfonso XIII, *left*, closed since 1976, has been restored to its former Andalusian splendor. Ideally located near Seville's Cathedral and Alcazar, the Hotel is an excellent base for discovering the city's joys on foot. More good news: The Alfonso XIII—as well as many other fine Spanish hotels and all of Spain's paradores—now have a U.S. booking office: Marketing Ahead; (212) 759-5170.**

## GRAND OPENING IN NEW YORK CITY . . .

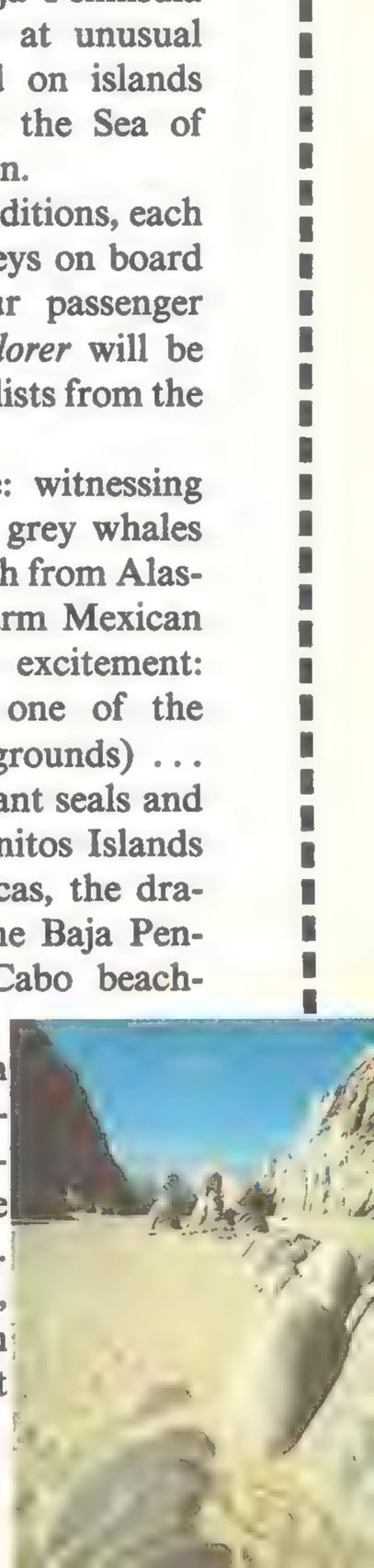
*On October 17, The American Museum of Natural History unveils its brand-new—and largest ever—permanent anthropological exhibition space: The Hall of Asian Peoples. Tracing Asian cultures from the time of Beijing Man (600,000 B.C.) to the late 1800s, the new hall will exhibit over three thousand treasures, most never before on public view. (Pictured, from left to right: Japanese theater mask; brass fish from India; nose ring, bracelets from Oman.)*

## SEA-TOURING BAJA CALIFORNIA

**Mexico's seven-hundred-mile-long Baja California Peninsula—a spectacular natural world of stark desert scenery and exotic wildlife—is known only to a small number of travelers. With only 3 percent of its shoreline accessible via road, Baja is best explored by ship. Plotted especially to see the area in depth, five cruises will circumnavigate the Baja Peninsula next winter, making stops at unusual sites on the mainland and on islands (many are uninhabited) in the Sea of Cortez and the Pacific Ocean.**

**Arranged by Special Expeditions, each of these fourteen-day odysseys on board the 1980-built, seventy-four passenger MV *Pacific Northwest Explorer* will be accompanied by four naturalists from the U.S. and Mexico.**

**Highlight of each cruise: witnessing the migration of California grey whales that, every winter, head south from Alaska to mate and calve in warm Mexican waters. More Baja cruise excitement: deep-sea fishing (Baja is one of the world's best game-fishing grounds) . . . skin diving . . . seeing elephant seals and huge ospreys in the San Benitos Islands . . . rounding Cabo San Lucas, the dramatically beautiful tip of the Baja Peninsula. (A lunar-looking Cabo beachscape, *right*.)**



**Cost of the cruise: From $2100 per person—not including air fare to Los Angeles or San Diego, where the trip originates and ends. Departure dates: January 31, February 14 and 28, March 14 and 28. See travel agent or page 374 for details.**

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by Ken Warner

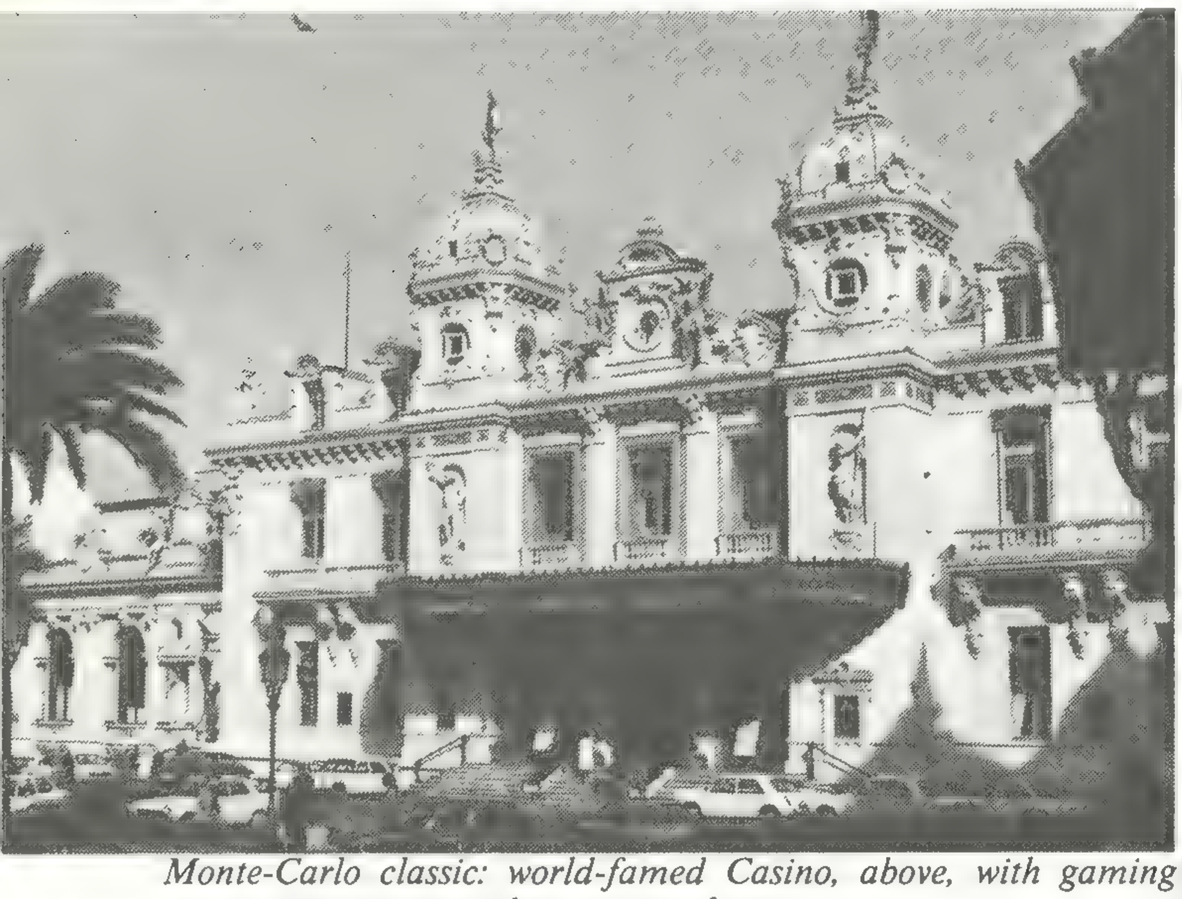
TRAVEL

# Monte-Carlo: Belle Epoque charm . . . timeless star quality

## *In the glamour capital of the world, the sweet life is always in season*

BY DESPINA MESSINESI

In Monte-Carlo, majestic tall palms are trimmed to look like feathery ostrich plumes. In this enchanting city-state, everything is meticulously planned. Nothing happens accidentally. Nothing is left to chance—except at the gaming tables. Monte-Carlo's remarkable star quality is contagious. Even I feel like a star. In Monte-Carlo, I seem to be living in scenes filmed for movies and television shows. Even with a modest bankroll, I can rub shoulders with millionaires of many nationalities, titled aristocrats, sportsmen, dowagers, and leggy young people with money. Geared to the big business of pampering and entertaining visitors, this small principality banishes that uncomfortable feeling of "being a foreigner."



*Monte-Carlo classic: world-famed Casino, above, with gaming rooms, restaurants, cabaret, opera house*

In the mid-nineteenth century, Russian nobility and titled English who chose Monte-Carlo as their winter haven knew what they were doing. They found winter sunshine, luxury, and gambling. Many now consider Monaco a summer resort—but during my most recent visit to the principality last March, I found the place flourishing. I reveled in Monaco's seasonless *douceur de vie* plus all the 1980s activities and attractions that never existed in the Belle Epoque.

Although March is technically winter, mimosa, orange, and lemon trees bloomed under a canvas-blue sky. The entertainment calendar was crammed with opera, concerts, tennis, golf, football. Best of all: From November through March, hotel rates run roughly 20 to 30 percent lower than during the rest of the year.

Staying at the Hermitage Hotel, a block away from the Place du Casino, I lived in Belle Epoque splendor—but was near all the action. Recently, every inch—both inside and out—of the Hermitage has been tenderly restored. Wrought-iron balconies, delicate as black-lace mantillas, emphasize the hotel's length. Painted in pale banana yellow, the color of the great Leningrad mansions, the Hermitage has such a fresh look that I half expected to see "wet paint" signs.

Inside the Hermitage, its romantic feather-light decor enchants. I loved the sunlight streaming through the hotel's stained-glass-domed winter garden replete with potted palms and islands of rattan chairs arranged for gossipy conversation. I felt happy each time I went through here on the way to the elevator.

Simply peeking at the Hermitage's oval dining room was a feast: dazzling crystal chandeliers, pink columns supporting an ornate gilded dome circled with delicious small paintings of cavorting nymphs, and glass doors opening onto a sunny terrace overlooking the yacht basin.

Upstairs, my room was an Art Nouveau period piece: shiny brass bed, fringed satin lampshades, white thin-legged dressing table and desk. On the bedside table beneath the air-conditioning thermostat, I had a white direct-dial telephone, a set of Old World push buttons for calling maids and valets, and a remote control for the color television. In the large caramel-brown-tiled bathroom, I had to put on reading glasses to get the hang of the modern spigots.

Every time I turned around in my room, I discovered more thoughtful and charming details: gilt panels behind doorknobs, passementerie edging silk wall coverings, a ravishing Art Nouveau cover on the pistachio-green Room-Service menu. Dry cleaning and laundry slips listing men and women as "gentlemen" and "ladies" *(Continued on page 366)*

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## MONTE-CARLO

*(Continued from page 365)*

made me chuckle—as did the fire instructions "keep cool and don't scream" written in French, Italian, Spanish, German, and English! Every piece of hotel linen—from breakfast napkins to sheets—had the hotel's monogram, a tiny "HH," embroidered in red at the corner. (My grandmother did exactly the same thing, using a red cross-stitch for her household linens.)

Behind some of the most glamorous establishments in Monte-Carlo—three hotels, The Casino, The Opera, and several sports clubs—is the company Société des Bains de Mer, known as S.B.M. Recently, S.B.M. has come up with a practical new gimmick: The Gold Card. Guests staying at any S.B.M. hotel—Hotel de Paris, Hermitage, Mirabeau—are given these magic cards the moment they register. The cards permit them to charge bar and restaurant bills at any S.B.M. establishment to their own hotel rooms simply by signing the chits. In addition, The Gold Card gives holders free entrance to The Casino, The Monte-Carlo Golf Club, and The Monte-Carlo Country Club. It is a great advantage to run around as royalty does, without carrying a sou.

Armed with my Gold Card, I first headed for The Casino—a glorious easy walk from the Hermitage on a tiny street—Avenue des Beaux-Arts—lined with fabulous shops. Appropriately enough, a bank (Crédit Lyonnais) anchored one end of the street and Cartier tied down the other. In between were shops for Chinese and medieval art, period furniture, children's clothes, shoes—and Celine, Bulgari, Christian Dior, and Saint Laurent were all in a row. By the end of my Monte-Carlo stay, I had walked the Avenue des Beaux-Arts so many times, it became as familiar to me as the aisles in my neighborhood supermarket.

Time may have dimmed my memory; walking into the Casino, I was surprised by the museum hush of its grand marble foyer. Opera costumes and memorabilia in glass cases reminded me that the foyer is also the entrance to Monte-Carlo's jewel of an opera house. The gaming rooms are to the left of the foyer after a series of salons.

I showed my S.B.M card only once—on my first visit to the gambling rooms. From then on, it was clear sailing: guards, croupiers, security men who seem to stand about nonchalantly see and know everything that's going on. Walking around the palatial splendor of the gaming rooms, the areas with the highest decibel level—those with slot machines, craps, American roulette—have the lowest minimums. In the Salon Privé—where the stakes often run astronomically high—the low noise level has the chilling quality of suspense.

The restaurant Le Privé, long and narrow like an Orient Express dining car, is enchanting: banquette seats, gentle lights, delicious food. Reservations highly recommended.

Of the many romantic painted ceilings you see all over the Casino, my favorite was the one in the small pink snack bar that depicts a woman puffing a cigar.

From the Casino's gaming rooms, a black and gilded elevator, like a huge bird cage, whisks people directly down to Le Cabaret for dinner, dancing, *(Continued on page 369)*

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## MONTE-CARLO

*(Continued from page 366)*

and lavish shows. At Le Cabaret, dining in a *Merry Widow* decor and dancing to waltz-y Franz Lehar music is beguiling. I couldn't help wishing for long *glacé* gloves and a black ostrich boa. (Le Cabaret is open only in winter; dinner comes to about $35 plus service.)

Across from the Casino, the terrace of the Café de Paris, any time of year, offers box-seat views of the nonstop spectacle on the Place du Casino: small cars pulling up at the Casino . . . chauffeur-driven limos and racy cars coming and going in front of the Hotel de Paris across the Place . . . and people, people, people.

Inside, the Café de Paris is part drug-store—stamps, cigarettes, records, news-stand, even slot machines—and part restaurant with reasonably priced meals and snacks served there from noon until 3:00 A.M. (complete dinner with wine, $25).

S.B.M.'s Hotel de Paris became a legend

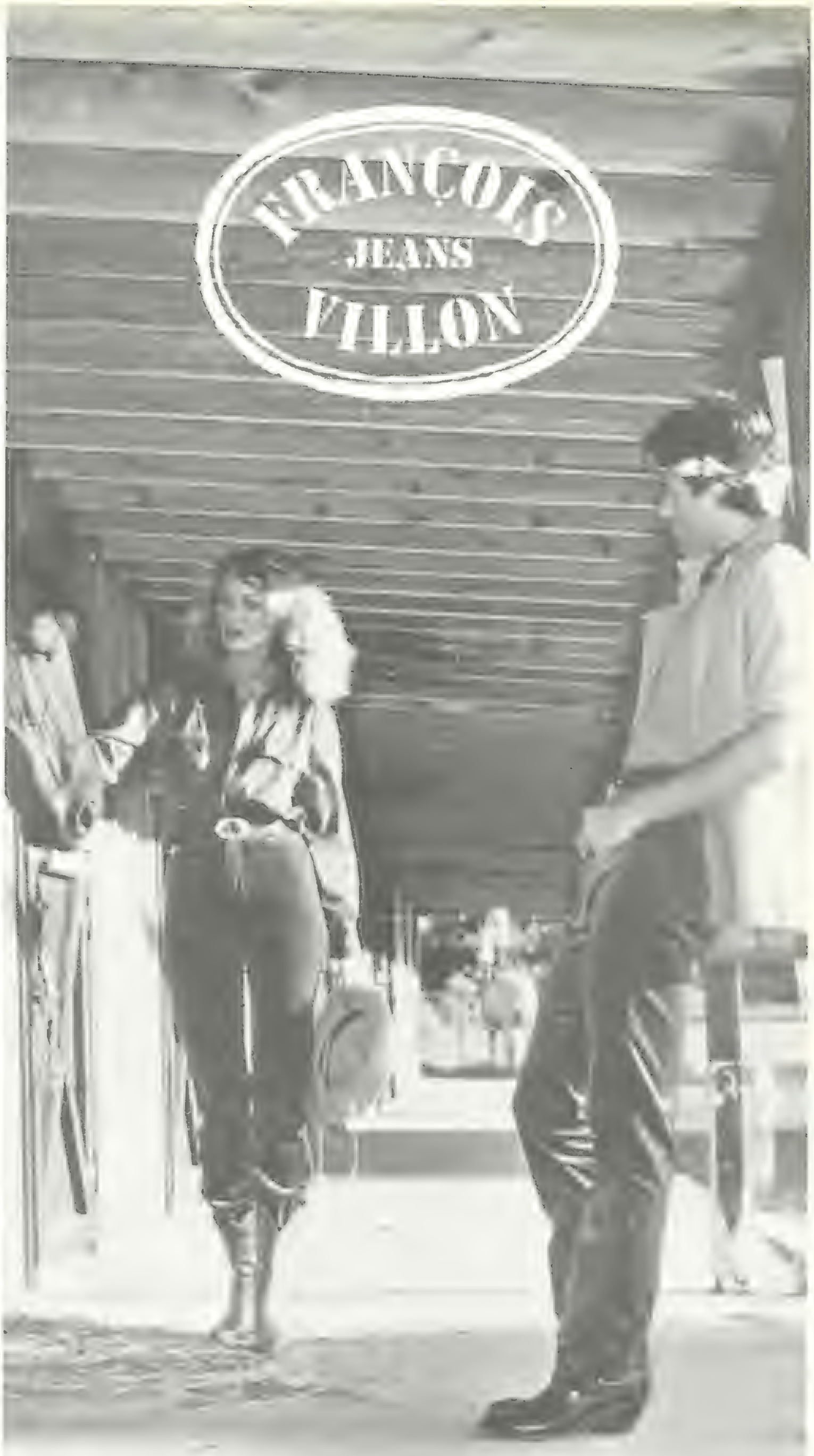
## In Monte-Carlo, everyone feels like a star

almost from the day it opened in 1864. Its guest register is crammed with names from the pages of *Almanac de Gotha*, *The Wall Street Journal*, and *Variety*. The Hotel de Paris' famous bar gathers people who go there to see, to be seen, and to learn what's going on. Best tables (the hardest to get): the two front rows facing the lofty lobby. One afternoon, when I stopped at the bar for tea, the waiter asked, "Ceylon or China?" A staff that cares—what a joy!

Everything about the roof Grill of the Hotel de Paris is sensational. First of all, the Grill has the best view in town. It overlooks the mosaic-studded yellow-and-green domes of the Casino, the twin turrets of the Opera (that always remind me of Indian hookahs), and a skyline of new apartment towers set against the grey-pink granite mountain range that shields Monaco from chilling north winds. From the Grill, you also see new man-made beaches reclaimed from the Mediterranean, the new complex of the summer Sporting Club, and the turrets of the Royal Palace in the old spread of town above the yacht basin.

In early spring at the Grill, gigots of baby lamb the size of small broiling chickens hang above the flaming grill and smell of rosemary. In summer, the Grill's fake-star-studded ceiling opens up to real stars. New tastes, for me: a salad of raw artichoke hearts, a tangerine soufflé.

Late-late, when the evening is over, popping into Jimmy'z—Régine's pulsating disco on the "Place"—is just as energetic as a before-going-to-bed stroll—and definitely more entertaining. Although I am not a discomaniac, I am partial to Jimmy'z because its low decibel level makes conversation possible. And in its twilight lighting, you can see your escort as well as *(Continued on page 374)*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Thursday, September 11
Higbee's Downtown
Nancy McCann, 216-579-3332

**HUDSON'S**
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Hudson's Vogue Symposium
Saturday, September 6
8:30 A.M. Breakfast
9:00 A.M. Hudson's Vogue
Symposium Fashion Presentation
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Hudson's Northland Store
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Thursday, September 18, 9:30 A.M.
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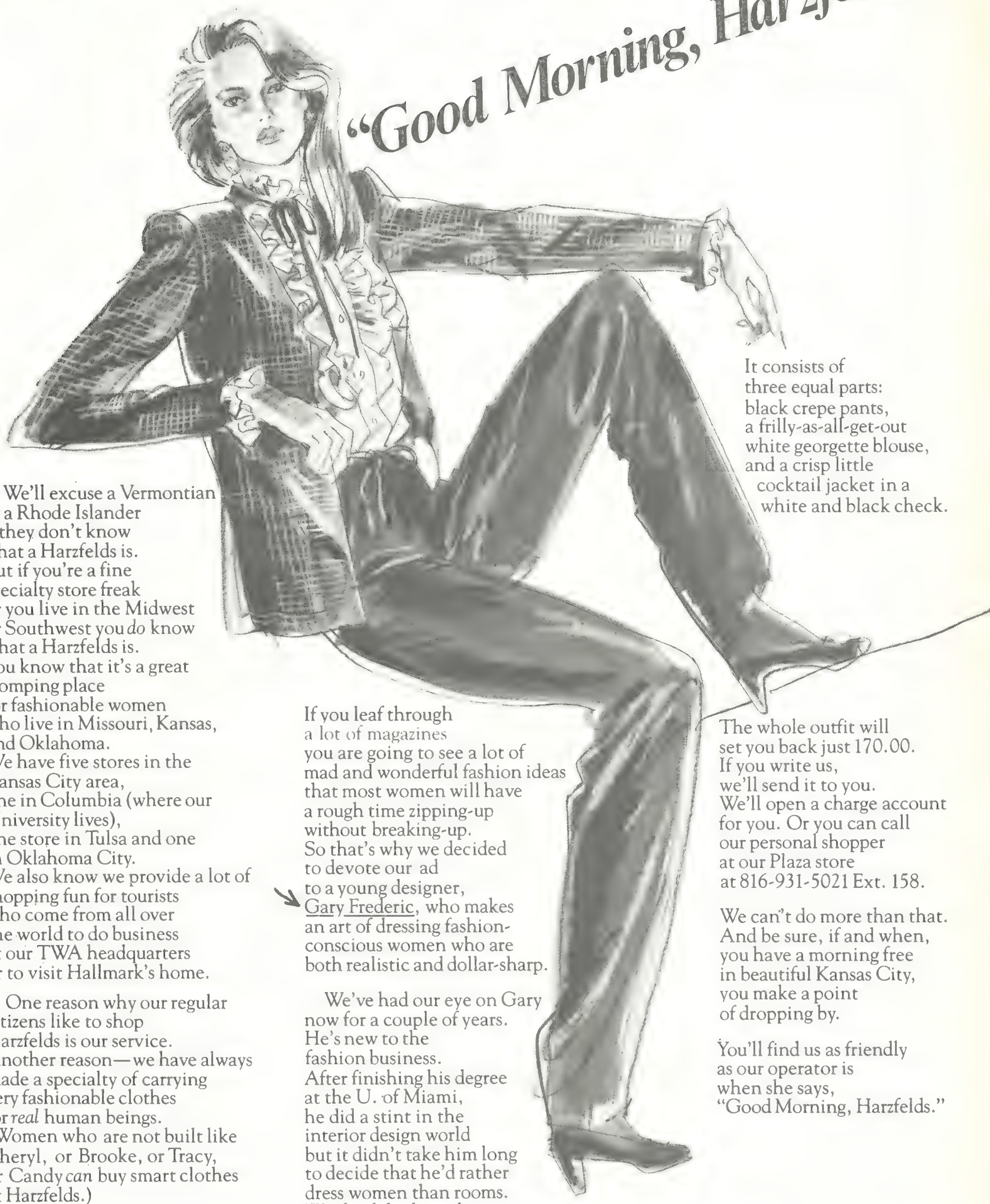

We'll excuse a Vermontian
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But if you're a fine
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or Southwest you *do* know
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You know that it's a great
stomping place
for fashionable women
who live in Missouri, Kansas,
and Oklahoma.
We have five stores in the
Kansas City area,
one in Columbia (where our
University lives),
one store in Tulsa and one
in Oklahoma City.
We also know we provide a lot of
shopping fun for tourists
who come from all over
the world to do business
at our TWA headquarters
or to visit Hallmark's home.

One reason why our regular
citizens like to shop
Harzfelds is our service.
Another reason—we have always
made a specialty of carrying
very fashionable clothes
for *real* human beings.
(Women who are not built like
Cheryl, or Brooke, or Tracy,
or Candy *can* buy smart clothes
at Harzfelds.)

If you leaf through
a lot of magazines
you are going to see a lot of
mad and wonderful fashion ideas
that most women will have
a rough time zipping-up
without breaking-up.
So that's why we decided
to devote our ad
to a young designer,
Gary Frederic, who makes
an art of dressing fashion-
conscious women who are
both realistic and dollar-sharp.

We've had our eye on Gary
now for a couple of years.
He's new to the
fashion business.
After finishing his degree
at the U. of Miami,
he did a stint in the
interior design world
but it didn't take him long
to decide that he'd rather
dress women than rooms.
We think he has a lot
of savvy and you will too
when you slip on this outfit
we sketched here.

It consists of
three equal parts:
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white georgette blouse,
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cocktail jacket in a
white and black check.

The whole outfit will
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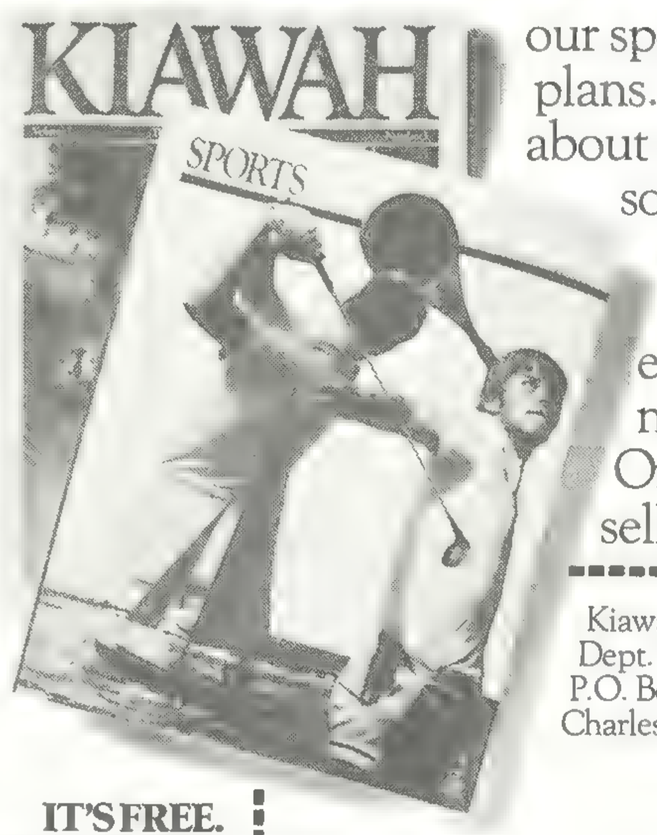


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## MONTE-CARLO

*(Continued from page 369)*

other people. Jimmy'z also has a window on the lighted gardens of the Place du Casino—and, mysteriously, there are more banquettes than walls plus masses of Miss Muffet's tuffets to sit on.

On the Place du Casino, the Sporting d'Hiver, a spacious 1930s building reflecting the Mussolini-style architecture of the period, was designed for galas and grand art exhibits. Today, the celebrated auction house Sotheby Parke Bernet has a permanent base of operations in the Sporting. In fact, televised auctions from the Sporting often make headline news around the world. Today's Sporting also has two cinemas on its lower level that show first-run movies—and, on the fourth floor, S.B.M. executives plot and run principality projects that range from real-estate deals to automobile races, tennis tournaments, circus festivals.

Monaco is so deliciously small that three of S.B.M.'s star attractions—the summer Monte-Carlo Beach Club, the all-year tennis and golf clubs—lie across the frontier in France. No passports are necessary to walk or drive between the two countries. (*Note:* French is the language of Monaco; French francs, its currency.) Admittance to the clubs is free to guests holding S.B.M. Gold Cards. (Greens and court fees are discounted 50 percent.)

Looking up from the town below, the only visual clues to the Monte-Carlo Country Club are long lines of terraced walls on the mountain slopes. Only when I was inside the Club did I realize I was in a tennis paradise with a sensational view of the spangled Mediterranean coast. Built on various levels, all of the Club's twenty-two courts are arranged in twos and threes and walled in flowering shrubs and trees to provide privacy. In springtime, huge clumps of daisies, round and white as tennis balls, edge the gravel paths that connect the courts. New: A mammoth striped awning—in case of rain—covers two courts equipped with lights, allows uninterrupted play during tennis clinics and international tournaments.

Lunch, tea, or simply espresso served in the Club's beige and brown dining room or on its broad terrace is a delight. To the right of the Clubhouse is the gate used exclusively by Prince Rainier when he comes for tennis—always on court number 2—or for a game of squash. The International Squash Tournament—generally the Pakistani team against the English team—is held in January.

Whizzing around the hairpin curves of the Moyenne Corniche Highway on the thirty-minute drive to the Monte-Carlo Golf Club was exactly like the thriller scenes of the French Riviera in Hitchcock's classic film *To Catch a Thief*. Near the town of La Turbie, the sight of a lonely remnant of a Roman tower brought back memories of Caesar crossing the Alps. Still climbing, we passed the gate to the Grimaldi's (the family name of Prince Rainier) mountain retreat. Perched on a nearby French mountain peak were Monte-Carlo's radio and television transmitting stations.

The Golf Club—at 2600 feet—seemed a different world: zippy mountain air, peaceful silence, dark, bushy oak trees, spring-green links. Golfers admit *(Continued on page 376)*

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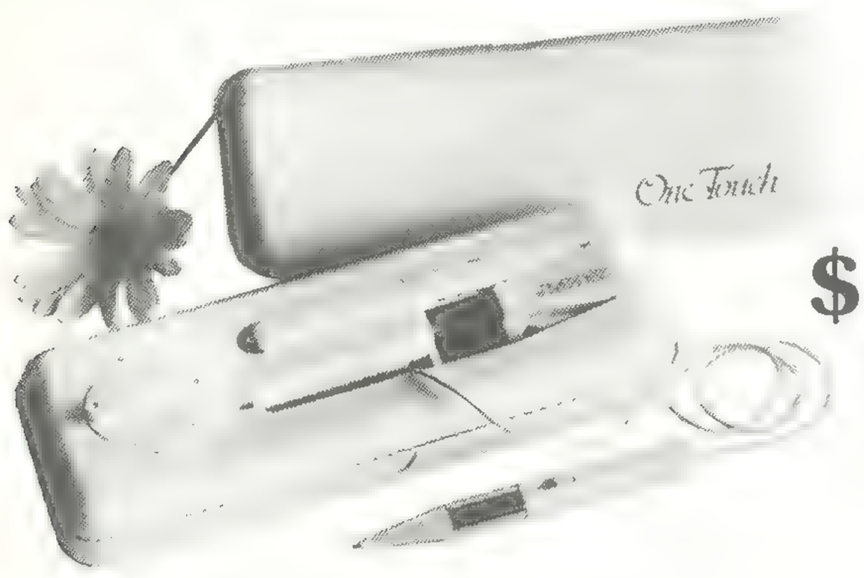


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## MONTE-CARLO

*(Continued from page 374)*

that the Club's eighteen-hole course is short—but also demanding and rewarding with views of snowed Alps, Italian towns, distant St. Tropez.

In the dreamy Golf Club clubhouse—again as fresh as new paint . . . evidently an S.B.M. trademark—I had the perfect lunch: a moist *omelette aux fines herbes*, a salad of juicy room-temperature tomatoes and tender lettuce leaves, inch-thick slices of toasted peasant bread (members often carry loaves of this bread home with them), double espresso coffee. After lunch, I strolled through the rest of the clubhouse; a fire blazed in the lounge . . . bridge players were concentrating in the cardroom . . . I hated to leave.

Returning to the Place du Casino, I made a 100-meter dash to S.B.M.'s small, reasonably priced Hotel Mirabeau which occupies the first six floors of a stunning modern skyscraper. Everything about the Mirabeau is so contemporary you almost have the reassuring feeling of never having left home. The giveaway that you have traveled: the view! From the Mirabeau's large comfortable rooms with oversized balconies above the pool, you overlook Monaco's extraordinary landfilled area of landscaped boulevards, flowering parks, and a wonderful stretch of new man-made beach.

Strolling along flower-filled Princess Grace Avenue bordering the new beach, I stopped in a little park to watch happy tots riding a carousel. Then, I lucked out: the National Museum was only a garden-path away. The Museum matches the wonderland of Monaco to a "T." In a former turn-of-the-century villa designed by Charles Garnier, the same architect who designed Monte-Carlo's ravishing opera house, the National Museum houses a rare collection of nineteenth-century mechanical dolls. Exquisitely dressed in silks and brocades, the dolls perform in meticulous Lilliputian-scale period settings. Some cook in kitchens with copper pots, others flirt and blink outrageously, Buffalo Bill enjoys a cigarette leaning on his rifle, acrobats perform, Pierrot writes his famous letter *au claire de la lune*, a snake charmer in gold lamé charms. I, too, was charmed by it all.

*Terraced for privacy, spectacular views: Monte-Carlo Country Club tennis courts*

In Monte-Carlo, I seemed to soar from the nostalgic nineteenth century to the space-age twenty-first with the ease of a trapeze artist. One evening, I would be watching a ballet in the bon bon-gilt splendor of the Opera House; the next evening, I would find myself below the terrace of the Opera House listening to a symphony in the vast hall of the ultra-modern Convention Centre and Auditorium. Brilliantly conceived, the Centre's landscaped expanse of roof is a harmonious extension of the terraced gardens of the Opera House and Casino.

The Centre functions like clockwork for conventions, exhibits, meetings . . . as well as for lectures, concerts, and symphonies. In the auditorium, each of the 1100 armchair seats has concealed earphones for simultaneous translations in six languages. Filled with plants, the Centre is spacious and airy. In the bar and lounge—walled in glass overlooking Monaco's harbor—I had the feeling of being aboard a yacht sailing into port.

Consistent with the Society's tradition of doing things in the grand manner, in October, S.B.M. will open Terrasses Baden-Baden—a luxurious spa that will provide the same treatments as the famous Baden-Baden spa in Germany. A posh and pampering place, Monte-Carlo's Baden-Baden—equipped with the most modern facilities—will be an ideal retreat for unkinking after big days on the tennis courts, big nights at the casino. The spa also will have special programs to combat stress, overweight, and circulatory problems. For guests staying at the Hotel de Paris and the Hermitage, underground passages (they sound mysterious and romantic) will link both hotels to the Terrasses Baden-Baden.

Among the varied events scheduled for *(Continued on page 378)*

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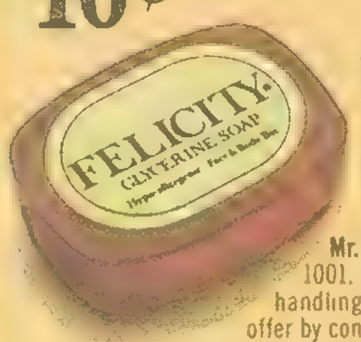


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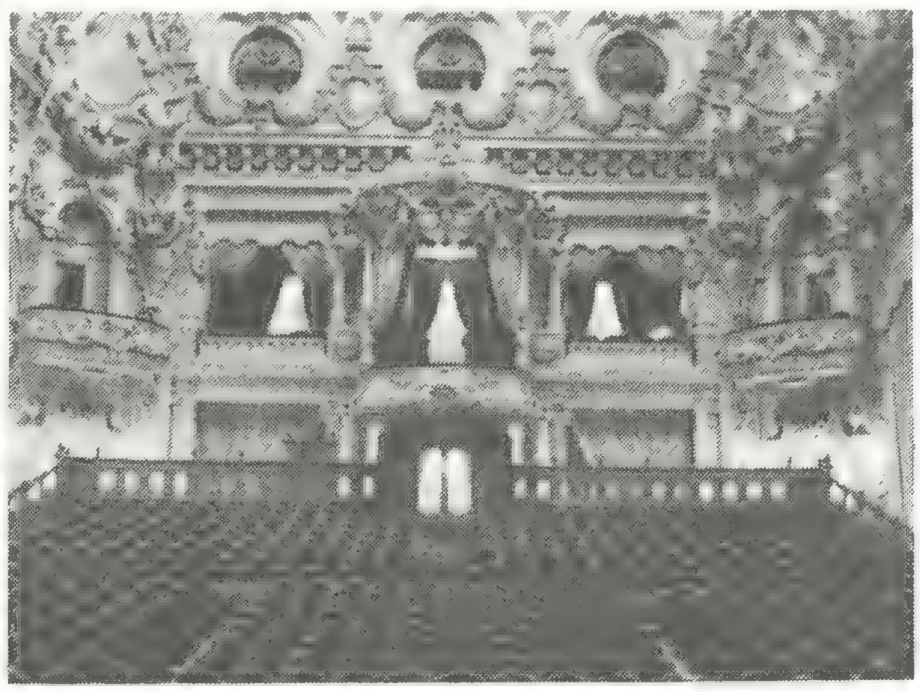
## MONTE-CARLO

*(Continued from page 376)*

Monte Carlo's fall and winter seasons: From September 12, the Casino's Le Cabaret will stage its sequined extravaganzas every evening except on Tuesdays. From September 29 through mid-December, the Monte-Carlo Symphony will give Sunday evening concerts with guest soloists in the Auditorium of the Convention Centre.

On November 18-19, for Monaco's National Holiday, the principality dresses up with flags, flowers. For the by-invitation-only ballet performance in the Opera House—attended by Their Serene Highnesses, Prince Rainier and Princess Grace—Botticelli-delicate flower arrangements decorate the whole Opera House. On November 20—the "night after the Ball"—the ballet evening in the flower-filled Opera House is still very gala—and so is the audience. *Note:* Evening dress, although not obligatory, becomes the principality's turn-of-the-century settings.



*Onstage view of Monte-Carlo's Belle Epoque opera house, inaugurated by Sarah Bernhardt in 1879*

*Propreté et sécurité* (cleanliness and security) are two of Monaco's virtues: every day at dawn, streets and sidewalks are washed down . . . and Monaco is one of the few places in the world where women wear their priceless jewels publicly and fearlessly.

Monte-Carlo's year ends and begins on a high. During the Circus Festival, December 11-15, top acts from all over the world show their talents under a big top. Over the Christmas holidays, the Ballet of the Opéra de Paris performs every evening in the Opera House; *Giselle* is scheduled for January 1. On Christmas and New Year's Eves, everybody is partying.

On January 4, the Casino's Le Cabaret puts on a festive evening for the French feast of the Three Magi, Le Gala des Rois. On January 6, the Hotel de Paris does the same for Russian Christmas. The week of January 24 focuses on the exciting Monte-Carlo Automobile Rally; also on January 24, *Faust* marks the opening of the Opera season.

For a full week beginning Feburary 7, the International Television Festival meets in the Convention Centre. And so the season goes . . . not counting, of course, all the unscheduled and constant pleasures of blue sky, flowers, golf, tennis, and that wonderful feeling of just being in Monte-Carlo. ▽

### THE BOTTOM LINE

The price tag for the luxury of staying at one of the three S.B.M. hotels, including the privileges of a Gold Card—the Open Sesame to so many Monte-Carlo pleasures—is different at each hotel. In winter, at the Hotel de Paris, a double room costs about $130 a day for two persons, Continental breakfast—$7 for each person; a double at the Hotel Hermitage is $90, $6 for morning coffee; and at the Hotel Mirabeau, count $72 for the room, $5 for each *petit déjeuner.* All room prices include taxes, but all hotels add 15 percent to the bottom line for service.

Air France's new tour package Monte-Carlo Economique is exactly that: For a stay of eight days and seven nights in Monte-Carlo, the per-person cost of a double room at the Mirabeau Hotel is $140! Another Air France/S.B.M. deal: Monte-Carlo Classique packages offer a week at the Hermitage for $200 per person . . . a week at the Hotel de Paris for $300. These rock-bottom rates are valid from October 19 through March 21 and they are tied in with scheduled Air France departures leaving New York on Sunday. Air fare is additional.

More good news: These Monte-Carlo packages include the Gold Card, round-trip transportation between the Nice airport and the S.B.M. hotels, service charges, free admission to principality museums—but not the chips to break the Bank of Monte-Carlo.

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# Portugal: a strange and secret beauty

## *A writer remembers the land's history, mystery—her own way*

BY ANNE ROIPHE

*Sunset scene: Portuguese fishermen with nets on beach at Nazaré*

The Castelo de São Jorge in Lisbon sits high on a hill looking over the teeming narrow stretches of the old Alfama section. The castle frame still stands; but, once inside the door, the visitor is reminded by the ruins of archways and occasional walls that time has taken away the strength of the Visigoths, the glory of the Moors, and the riches of the Christian Kings, and left only some battle stations, some staircases to turrets that stand now unattached, like a child's doodle, against the sky. A garden, a small park, has been made of the soldiers' bedrooms, the king's kitchen, the knights' chapel. Tourists wander about, gazing from lookout perches at the city below, watching each other as street maps are folded and unfolded.

In the center garden is a flock of hens and, among them, a large white rooster, his comb bobbing about in the warm afternoon sunlight. He struts, he pecks, he commands. Suddenly, we notice a scurry of feathers. A small rooster has wandered into the larger one's area. He is vehemently chased away.

The small rooster is extraordinary. His body is covered in deep crimson feathers, reminding of garnets, rubies, and sacred wine. Around his neck there fluffs a golden collar with black vertical stripes, and his comb is green and blue and glistens like pebbles in a running stream. His size is not significant, but his odd plumage marks him as a bird of no little distinction. He runs frantically away from the ordinary barnyard rooster. As we stand transfixed, he circles back and tries to sneak in among the hens from another direction. He is discovered again by the big rooster, the bully, the tyrant, the Salazar of the garden. Now, he is chased away with merely a threatening step, a half-hearted move in his direction, a meaningful lifting of wings. The multicolored rooster retreats to a safe distance and then tries again and again to approach the group of his species pecking about happily near each other in the dirt. The big rooster grows irritated. He chases the golden garnet feathers still farther away. We worry. His beauty is amazing, but his social survival, his physical survival is in question.

Is the rooster the artist, the poet, the dreamer who, tradition has it, will always be separated *(Continued on page 385)*

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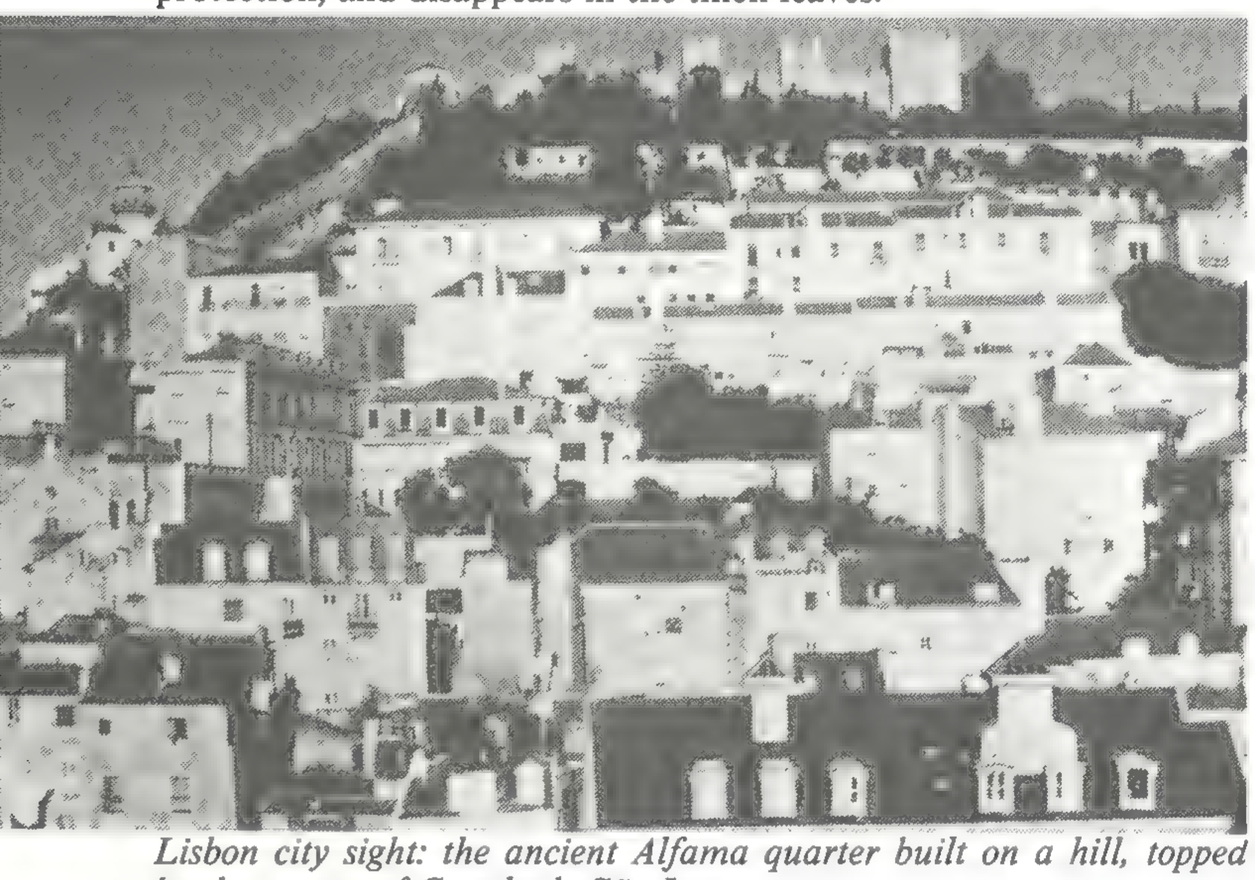
# PORTUGAL

*(Continued from page 383)*

from his fellows? Is he the romantic, unfit for common life, endowed with such extraordinary feathers that his peers are going to persecute him? Are a rooster's visions, his soul's dimensions, revealed in his feathers? Is his beauty some treacherous trick of the divinity dooming him to a life of misery and loneliness? Is he the Lautrec, the Van Gogh, the Rimbaud, the Byron of the Garden? Is he hated because he is different, special, anointed? "Stand your ground, fight back, give it a try, your beauty is no crime," I want to tell him—but who can talk to a rooster? (I don't even speak Portuguese.) Is he the Rooster Messiah, once again among the Pharisees, trying to mingle with a skeptical public? "Glory be to God," said Gerard Manley Hopkins, "for dappled things— . . . All things counter, original, spare, strange. . . ." "He'll be dead by nightfall," says my husband, the scientist.

Little boys are playing some battle game on the narrow steps leading to the upper ledges of the castle walls. They are sweaty, glistening with excitement; they run in packs looking quickly over their shoulders and shouting noises that have to do with guns and spears and rockets—the international language of childhood. One boy has fallen in the dust. He picks himself up and hurries after the others. He trips on the glorious rooster who has managed to get underfoot. The rooster squawks, dives under a bush for protection, and disappears in the thick leaves.



*Lisbon city sight: the ancient Alfama quarter built on a hill, topped by the turrets of Castelo de São Jorge*

The rooster is the good-luck symbol of Portugal. Every tourist shop sells gaily painted roosters on tablecloths, keychains, potholders; the little rooster appears on glasses, ashtrays, and aprons. Years and years ago, in the time of the Kings, a man was accused of murder. He was innocent, but condemned to death. His last wish was to be brought before a judge. The judge was eating supper and a roasted rooster lay in a silver platter waiting for His Honor. The accused man said to the judge, "I am innocent, and the proof is that the rooster before you will come back to life and walk around." The rooster suddenly grew back his feathers and stood up, pecked at the judge's fork and removed himself from the banquet table. The rooster was then declared the good-luck symbol of Portugal. The resurrection of the rooster provided proof of everyone's innocence—a myth to mitigate Eve's sin and Adam's disgrace, a sign of communal innocence to pit against darker theologies.

We looked for a mate for the multicolored rooster of the Castelo de São Jorge. We looked in the cages of doves. We searched through the section of peacocks. A white bird opened his huge tail for us. "He must be trying to attract a female," said my husband. "Me," I answered, smiling at the bird who danced forward and backward fanning his tail like clouds, like snowflakes, like lace.

The peacock danced, but the romance had nowhere to go. He folded his tail. We went on looking for a companion for the little rooster. We looked for drab hens, for mud-colored females. We found nothing—only the groupies who hung around the big barnyard rooster. It turned out that the little one's loneliness could not be put right by American interference. If we've learned anything over the last decade, we've learned not to persist in setting other people's injustices right.

*(Continued on page 386)*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# PORTUGAL

*(Continued from page 385)*

## GUINCHO

I have gone with some friends to lunch at Guincho. We sit by a big window overlooking the blue-green sea. A high cliff in the background marks the westernmost point of Europe. The surf pounds, the high rocks turn orange and red in the sunlight and preen their geological histories. The light hits the spray. We order a bottle of *vinho verde*. We are sophisticated, worldly women without provinciality or prejudice. The waiter brings lunch. I have ordered clams Portuguese style. I look down at my plate. The clams are not the steamers of good old Nantucket. They are not the fat little blobs of American coastal joints. Each and every one has two long antennae and at the end of each antenna is something you don't need a biology degree to identify as an eye. I feel my stomach turn. I can't eat eyes. I think of Oedipus, of Gloucester. I imagine pictures of the plankton and algae those eyes have seen. I think I see an eyeball turn. I move back from the table. I can just predict the slippery, slimy sense of eyes turning around in my gut.

"Why are you not eating?" ask my companions. Can I admit to such finickiness? Am I like a child requiring hamburgers and peanut-butter-and-jelly sandwiches to survive? I struggle with myself. I pick up the fork. I put it down. I drink my wine. I eat my salad. I am relieved when my friends take clams from my plate. I am full of regrets that during my psychoanalysis I never discussed the eating of eyes. It had never come up, alas! I have flan for dessert. Never again will I order clams—not even in New England. I think of the Hieronymus Bosch painting in the Museum of Ancient Art in Lisbon. There, on a triple canvas, are images of peasants eating and swallowing whole fish—and fantasy creatures with gills and wings fly in and out of mouths that are themselves being eaten by something else. It's the kind of picture that makes you wish you were a marble statue or a china plate—anything that didn't ooze and eat.

## NAZARÉ

There are painted eyes on all the fishing boats the men are pulling up to the shore at dusk. I am glad I have not eaten any eyes lately. They protect the fisherman. We walk along the beach and then take the tram up to the top of the cliff where a second little village shines white in the red rays of sunset.

We see there graffiti—the same graffiti that we have seen all over Portugal. Swastikas and *Viva Stalin* painted in bright colors on clean walls. We see Socialist Party pleas and other party initials we do not know. All over the buildings we see slogans and occasional paintings of flags and raised fists. If the buildings are used as leaflets, is the civilization headed for the litter basket?

In Nazaré we saw a large parrot chained to a perch outside a souvenir store. He turned himself upside down and, hanging by his shackled foot, head pointed to the ground, he swung himself in some frenetic, compulsive way: the gesture of a madman, the despair of a head-banging child. *Liberdade* was scrawled in black letters on a nearby wall.

## OVER THE AZORES

As I fly home, I have to explain to myself why I have so many animal memories of Portugal. In a foreign country where I don't know the language, the people are mysteries. As I watch the people in the tram and on the beach, I look—but I don't know as I do at home where they belong, what they likely do for a living, what are their politics, their family lives, their current struggles, and their probable disappointments.

Cut off from the familiar pleasures of people watching, I turn to animals. I watch the dogs running in packs, never on leashes. These dogs are the exact same mixed breeds that have been immortalized in marble on the tombs of their masters, nobility of centuries past, buried in church transcripts. I see the groups of dogs sitting in the road, sleeping in the gutter, dogs sitting in groups on the beach like the clusters of young and older men that everywhere hang out together on street corners and in parks. Max Frisch once noted that in New York he saw people being pulled everywhere by dogs. He thought we must be in need of being loved since we needed the dog. In Portugal, they have made distance between master and pet. In Portugal, men, women, children, dogs, seem to move in segregated groups. Do they not need love from their dogs?

I remember the bulls in a cart on a trip to the ring. I remember the little burros we saw all along the roads, soft browns and dappled greys, their presence signaling the incompleteness of the industrial age, the welcome reminder of another time (welcome to the visitor who is, after all, not doing any hard labor). I remember the cooked lobsters sitting in platters in all the restaurant windows and the live crabs waving their claws at passersby and the parrot swinging upside down and the clams with their eyes and the Technicolored rooster. I listen to the hum of the airplane motor and wonder what the bird would be like who combined the power of the ordinary rooster and the beauty of the little one. That would be the political party of my choice; that would really be the second coming. If the weak were made strong and the strong were made beautiful and we were all innocent, that would be all right. ▽

### TIME FOR PORTUGAL

As we go to press, TAP, the Airline of Portugal, offers big off-season savings on U.S.-Portugal air fares. TAP's APEX fare: $409 round-trip between Lisbon and New York. Valid from November 1, 1980, through March 31, 1981, this APEX fare allows travelers to spend from seven to sixty days in Portugal. The catch? You must book twenty-one days ahead of departure date.

Great idea: combining a low APEX fare with a bargain Portugal land package such as a nine-day Pousada Vacation from Extra Value Travel of New York. These Pousada packages provide time in Lisbon and in castle hotels (like Spain's paradores) in Portuguese mountain towns, fishing villages, beach resorts. Cost: from $259 per person sharing a double pousada room—includes breakfast and an Avis car with unlimited mileage. Contact travel agent for information.

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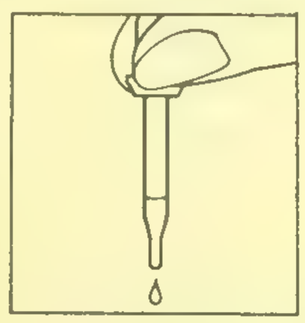
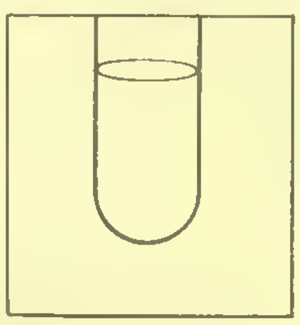


**1.** Put three drops of urine in test tube.



**2.** Add contents of plastic vial. Shake 10 seconds, place tube in holder. Leave undisturbed for two hours.

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**Illinois**

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# Fitness Now

## IS YOUR HEART IN SHAPE?

*Everything you do—from climbing stairs to taking a walk—counts! For the full story,* *see page 461 . . .*

Everything—from mind to muscle (and the heart is one!)—atrophies from lack of use," said Kenneth H. Cooper, M.D., who heads up the Aerobics Center, Dallas. His point system of exercise (24 points a week is the goal for cardiovascular fitness) is based on a "rotating" system of exercise, doing more than one type each week—best for maintaining a regular workout. (Sports/points, *far right*). Dr. Cooper's rules: ●Exercise at least four days per week, either consecutively or every other day, never six or seven days a week (possibility of chronic fatigue). You need some rest. ●Pick a time to exercise. If you prefer the A.M., Dr. Cooper suggests orange juice first (for quick energy), ten to fifteen minutes before exercising. Never exercise—for at least two hours—after a meal. ●If you're going for 24 points: don't try to earn them all in one day. Instead, earn them over a three- to four-day spread (5 one day, 1 the next, 9 the next . . .). ●Warm up, cool down with stretches before and after exercising. More, see Dr. Cooper's book, *Aerobics for Women* (M. Evans & Company, Inc.).

## BEGINNERS . . .

Dr. Cooper suggests sticking with one aerobic exercise, working up to each fitness level. (Muscles become "adjusted" to a certain type of exercise. If you switch exercises, it will take longer.) "You can still get to the aerobic conditioning effect," says Dr. Cooper, "over a long period of time with low-intensity effort."

## OVEREXERCISING

***Personal stress gauge.*** *Any of these symptoms means you're overdoing it: tightness or pain in the chest; severe breathlessness, lightheadedness, dizziness, losing muscle control, nausea.*

***Heart-rate response.*** *To find out if you're exercising too much, check "recovery heart rate." Five minutes after exercising, take your pulse. (If you can't find a wrist pulse strong enough for an accurate count, put your palm over the side of your throat.) Count the pulse for ten seconds; multiply by 6. Or count for fifteen seconds; multiply by 4. If it's over 120, you're overextending yourself.*

**AGE "CODING":** If you're over 30, you'll move to the optimum fitness level more slowly. **Under 30:** Free choice, need physical exam. **30-49:** Free choice with doctor's OK for vigorous exercise. **50-59:** Condition yourself with a walking program first, need medical checkup to jog or run. **Over 60:** Walk, swim, stationary cycling. Let experience, doctor's advice guide you.

**MAIL-ORDER FITNESS:** Dr. Cooper's Aerobics Activity Center in Dallas is a complete health club/gym, where all members are given physical exams, have coronary-risk profile evaluations . . . and have their workouts "monitored" by computer, with a monthly printout of sports played, aerobic points earned. For people who don't live in Texas, Dr. Cooper has set up another program by mail, which records and "computes" your fitness progress and sends you a monthly report. More, write: Aerobics International Research Society, P.O. Box 22359, Dallas TX 75222.

Chart from *Aerobics for Women*. © 1972 by Mildred Cooper and Kenneth H. Cooper. Reprinted by permission of M. Evans & Company, Inc

### SPORTS: AEROBIC-POINT EVALUATIONS

*Runners: Two miles in less than twenty mins. (9 points) three times a week is all the exercise you need.*

| EXERCISE | DURATION | POINTS | COMMENTS |
|---|---|---|---|
| Badminton | 1 game | 1½ | Singles; players of equal ability; length of game, 20 minutes |
| | 2 games | 3 | |
| | 3 games | 4½ | |
| Dancing * | | | |
| Square | 30 min | 2½ | Count only the time you are actively dancing |
| Polka | 30 min | 2½ | |
| Waltz | 30 min | 1½ | |
| Modern | 30 min | 1½ | |
| Disco | 30 min | 2 | |
| Aerobic | 30 min | up to 6 | |
| Fencing | 10 min | 1 | |
| | 20 min | 2 | |
| | 30 min | 3 | |
| Golf | 9 holes | 1½ | No motorized carts |
| | 18 holes | 3 | |
| Handball | 15 min | 2¼ | Continuous exercise; do not include breaks |
| Racquetball | 30 min | 5 | |
| Basketball | 45 min | 8 | |
| Lacrosse and Soccer | 20 min | 3 | Count only the time in which you are actively participating |
| | 40 min | 6 | |
| | 60 min | 9 | |
| Rowing | 15 min | 3.5 | 2 oars, 20 strokes a minute |
| | 30 min | 7 | |
| Skating | 15 min | 1 | Either ice or roller skating; for speed skating, triple the point value |
| | 30 min | 2 | |
| | 60 min | 4 | |
| Skiing | 30 min | 3 | Water or snow skiing; for cross-country snow skiing, triple point value |
| | 60 min | 6 | |
| | 90 min | 9 | |
| Tennis | 20 min | 1½ | Singles; players of equal ability |
| | 40 min | 3 | |
| | 60 min | 4½ | |
| Volleyball | 15 min | 1 | |
| | 30 min | 2 | |
| | 60 min | 4 | |
| Walking | 1 mile (14:30) | 2 | |
| | 1 mile (20:00) | 1 | |

** Point values estimated.*

Paul Wagner

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# Health

How fat can keep you trim...when eyes need watching...why nonsmokers win out...who benefits by walking

**By Melva Weber**

## BODY FAT: WHY BROWN IS BETTER

A special kind of body fat that's concentrated across your neck and upper back may hold the answer to the question of why some people eat a lot and gain no weight, while others eat less and gain more. "Brown fat" makes up only 1 percent of body mass, but, according to nutritionist George A. Bray, M.D., of UCLA, "when it gets revved up it can produce an amount of heat equal to what the rest of the body can produce." This could explain why animals and people with more brown fat appear to burn off calories at a higher rate than do those with less brown fat; the extra calories disappear as heat. Studies in England recently found that overfed laboratory rats could consume 80 percent more calories while gaining only 27 percent more weight than normally fed rats. The rats who overate developed extra brown fat, and their metabolic rates (measured by oxygen use) went up—suggesting that they were burning extra energy as heat.

Does brown fat in humans behave the same way that it does in animals? We don't know yet. But research is moving right along toward finding out.

## WALKER'S WAY TO FITNESS

**Is walking really your favorite sports activity? A walking study at Tel Aviv University Medical School in Israel shows that people who prefer just marching along can get fitness benefits. A research team led by Yehuda Shoenfeld, M.D., measured the efficiency of walking with a light backpack as a method for improving fitness. Subjects were young men, eighteen to twenty-three years old. Walking at a rate of three miles per hour for thirty minutes five days a week, with backpacks weighing about six and one-half pounds, brought significant improvement in aerobic-work capacity in three weeks. Those who walked for an additional week with the same backpack load continued to improve; and some who walked with a heavier backpack—about thirteen pounds —improved most of all.**

**The researchers recommend walking (carrying a briefcase or shopping bag) to improve fitness, especially for people with a low aerobic-work capacity.**

## CLEAR-EYE ADVICE

While it's always wise to read ingredient labels on medication packages, you should be especially cautious about those products that go into your eyes. A special advisory panel took a close look at drug ingredients in nonprescription eye medications, then issued recommendations to the Food and Drug Administration. Some findings:

- Medicines for eye infections containing boric acid, silver nitrate, and yellow mercuric oxide may do more harm than good when used without medical direction—because they may delay needed treatment. FDA proposes a ban on these ingredients in nonprescription drugs.
- Over-the-counter products for redness and irritation are safe and helpful when they contain hydrochloride forms of ephedrine, naphazoline, phenylephrine, or tetrahydrozoline. But the panel suggests a label to warn that overuse of the products could increase, instead of relieve, eye redness. Zinc sulfate is fine, too, in astringent solutions.
- Sterile salt water, a nonmedicated wash, should be labeled with a warning to use only under a doctor's care when you're treating a swollen cornea. Eyewashes shouldn't contain active ingredients; they're only for flushing irritants.
- Anesthetic eye medicines for relieving pain, the panel concluded, are effective but not necessarily safe. Reasons: They can mask a serious condition, delay medical help, cause irreversible eye damage. Pain-numbing drugs include piperocaine and antipyrine. The advisory panel recommends changing this class of ingredients to prescription-only status.

## NEW FAST-PACED THERAPY

*New in psychotherapy and gaining fast in popularity is a technique for remarkably brief treatment of a specific, recognized emotional problem in an otherwise healthy patient. Peter E. Sifneos, M.D., professor of psychiatry at Harvard Medical School, developed "short-term anxiety provoking psychotherapy," or STAPP—so named because the patient and therapist use anxiety as a tool in confronting the emotional problem. STAPP incorporates the emotional awareness of traditional psychoanalysis and the problem-solving techniques of behaviorism.*

*Compared to traditional psychotherapy and psychoanalysis, STAPP is brief, usually limited to ten to twenty sessions. During this period, therapist and patient identify and confront the single problem involved, which Dr. Sifneos says usually is expressed in a symptom, such as anxiety, depression, a phobia, or an obsession, or in a difficulty with personal relationships. The confrontation focuses the patient's attention on the problem so he or she will change it.*

*Who can benefit from STAPP? Someone who has a problem, is strongly motivated to change, and has a basically sound personality, said Dr. Sifneos. "The human mind can solve problems more quickly than we had previously given it credit for. I originated the technique because I was impressed with how quickly patients can respond and change." His other reason, he said, was to offer help to healthy people who have a definable difficulty. STAPP is practiced in about a half dozen major psychiatric clinics so far.*

## NO-PROBLEM PILL-TAKING

*We who are accustomed to tossing the head back when taking pills should heed a helpful hint from pharmacist Michael D. Kimminau in "Pharmacy Practice" on swallowing gelatin capsules, which are quite different. Because capsules float, tilt the head forward before swallowing. The mouthful of water will float the capsule toward your throat.*

## PROOF: NONSMOKERS PERFORM BETTER

**At the University of Southampton, England, psychologists Donald Taylor and Paul Blezard administered tests to compare performances of nonsmoking volunteers with the performance of volunteers with different levels of nicotine in their blood. Subjects who smoked more than fifteen cigarettes daily were divided into two groups: one group given drugs to speed the excretion of nicotine, the other group given drugs to conserve nicotine in the bloodstream.**

**In fifty-minute number-sequence tests, nonsmokers performed better. Both groups of smokers performed about the same—for forty minutes. Then the smokers who were nicotine-depleted began performing poorly. At the test's end, nonsmokers had done best, smokers with conserved nicotine levels performed less well, and smokers deprived of nicotine did worst of all. Researchers' conclusion: Habitual smokers probably suffer debilitating mini-withdrawal bouts several times a day.**

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*Designers discuss runway theatrics...great short evening looks...fall/winter couture*

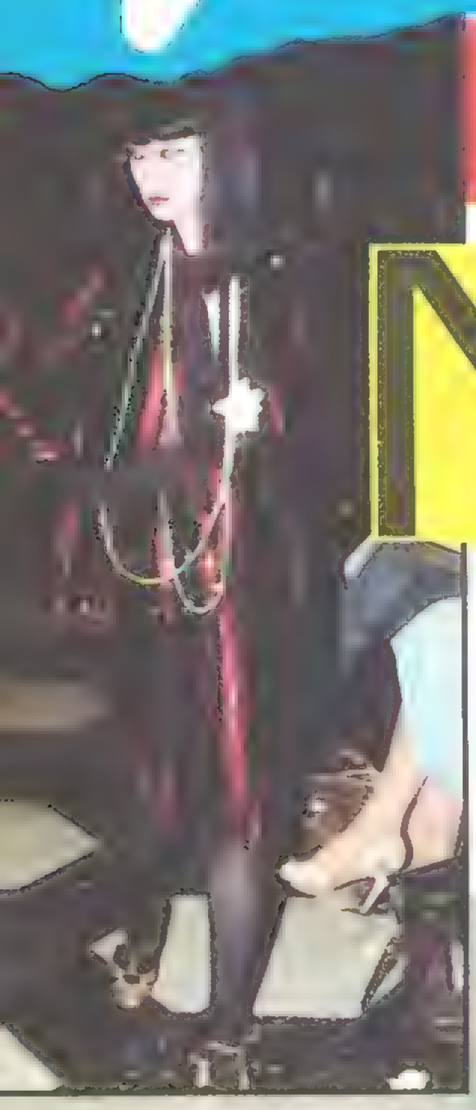
**Edited by June Weir**

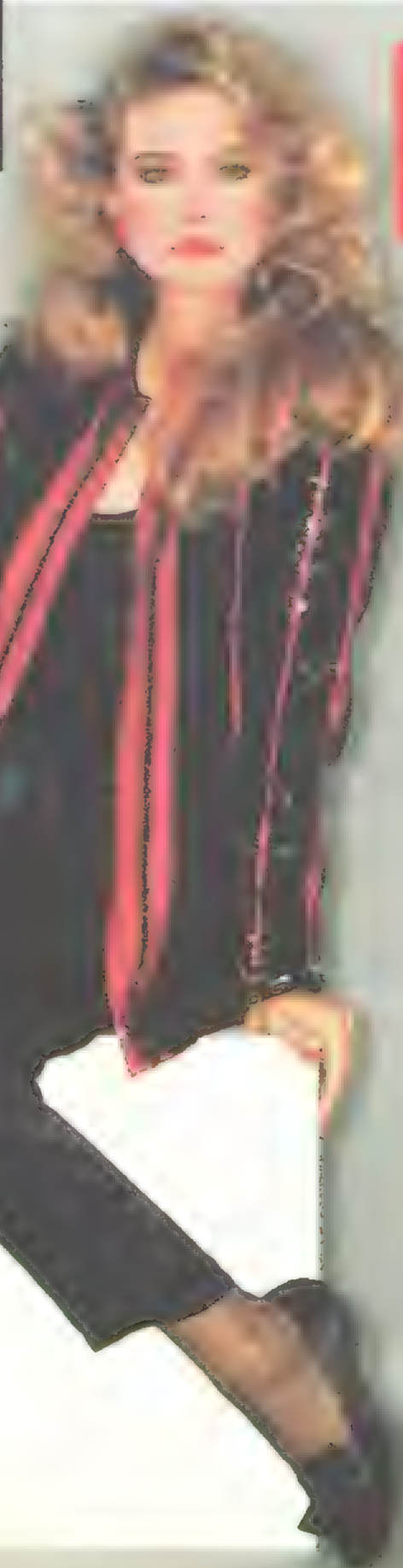
# ON-AND OFFSTAGE

Many fashion photographs that we see in the press from the New York and Paris collections are so extreme we simply can't relate them to our lives." This was a major opinion expressed by women attending Vogue's fashion symposium (the complete report begins on page 430). Here, "View" shows what these women were discussing: runway photos that capture the fun-and-games aspect some designers enjoy. Michaele Vollbracht and Koos Van Den Akker are typical of designers who like the theatrical touch. Yet, strip off the runway effects of extreme makeup, dramatic accessories, hard-to-wear hats, and jodhpurs—and what exists is a wonderful sequined suit from Vollbracht and terrific sweaters from Koos.

*("View" continued on page 400)*

***Strip away runway antics—what's left: looks you can really wear***





*Onstage: Vollbracht's red and black sequined wool suit (upper left) was shown with pearls, chains, a fresh gardenia. Offstage: the dinner jacket with black silk pants and a camisole (left).*

JADE ALBERT

*Onstage: Koos Van Den Akker put plaid jodhpurs, tights, high-heeled shoes, and tiny hats with his patchwork sweaters (above left). Offstage: the terrific sweater with green suède jeans and hats (above).*

Hair, Harie Von Wijnberge; makeup, Sophie Levy of the Pipino-Buccheri salon

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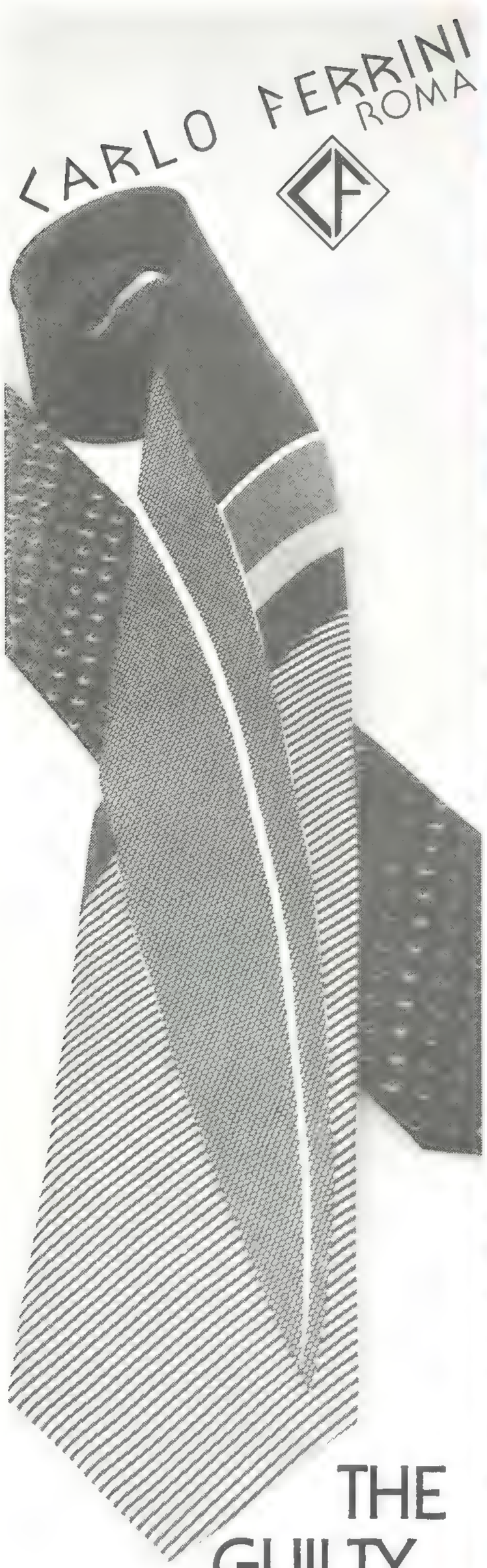


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## ON/OFF STAGE

*Continued*

JADE A. BERT

Here's the way Ralph Lauren sees his short cardigan with nostalgic high-wrapped scarves, *left.* Add a classic shirt for yet another look, *right.*

SANTO

# *Fashion photos tell two stories: the designer's view, what it means to you*

There are other designers who use their runway shows to convey a message of how they see women dressing for the new season. They put their clothes together with the latest accessories. From head to toe, they present their ideal women. Typical of this approach is the way Ralph Lauren showed turn-of-the-century touches with his modern, sleek separates. For his show, he wrapped a scarf high around the neckline, added a white shirt, and cable-stitched cardigan. Another look, *above right,* the Lauren cardigan, a vicuña shirt and charcoal flannel pants.

## Here's what the designers say about their shows:

*EACH OF THEM HAS A SPECIAL POINT OF VIEW. NOTHING IS DONE WITHOUT A GREAT DEAL OF THOUGHT*

Ralph Lauren: "When I'm putting on a show for a new season, I'm presenting clothes that are accessorized in a realistic way. I think of the way I would like to see a woman dress, I want to give my customer a direction for the total look, not just separate elements. This fall, the scarf wrapped high around the neck is very important. It adds a romantic, Victorian touch to my tailored separates."

Koos Van Den Akker: "A show is a show. I basically don't think my customers are waiting for me to tell them what to wear with what. My customers know my clothes. They know their lives. They know what they will wear with what. I'm doing a show just for visual impact. Put my sweaters with a slim pair of pants and they look like any other sweater. But, with plaid jodhpurs, they're fun. They may not be for everyone, but I can sell these jodhpurs in my Madison Avenue boutique."

Michaele Vollbracht: "I love the theater. When I show my collection, it's my one chance to be theatrical. I always admired the way Norell showed at night to a black-tie audience with a champagne intermission. Why not? Makeup and accessories play a big part in my collection. But most important is where I show. I'm already planning for spring. It's going to be a circus. Not Barnum & Bailey, more in the mood of Toulouse-Lautrec's circus drawings." *("View" continued on page 403)*

Hair, Harie Van Wijnberge; makeup, Sophie Levy of the Pipino-Buccheri salon

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# Diane Von Furstenberg

Makeup Diane Von Furstenberg Cosmetics

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Continued

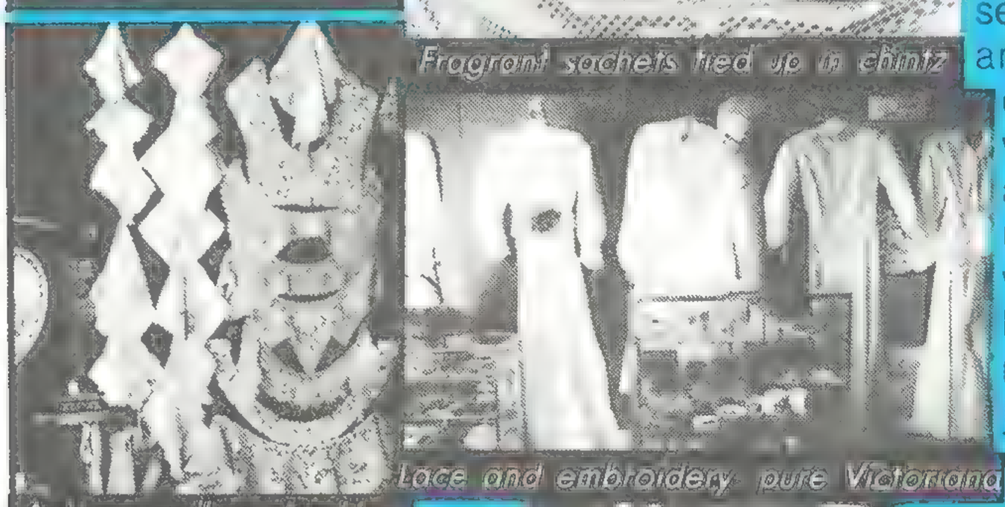
# A WHOLE WORLD OF SCENTS

Barbara and Mel Ohrbach believe "Fragrance is the home furnishings accessory of the '80s." Cherchez, their New York shop, specializes in good-smelling potpourri, sachets

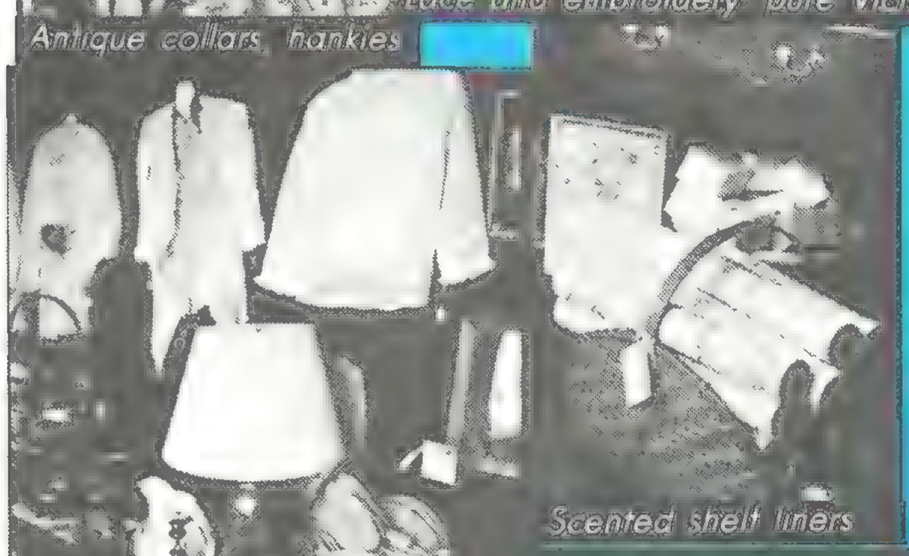
**Just six years old, Cherchez has a devoted following. Diane Keaton, Grace Kelly, Jackie Onassis, and Tricia Nixon are customers**

In 1974, Barbara and Mel Ohrbach, *above*, were corporate vice presidents. She, at Vogue Patterns. He, at Vera Industries. Each worked and traveled extensively, had little time to see the other. They talked of quitting their jobs, and even made plans to move to Europe. Instead, when a friend asked Barbara if she'd like to borrow a second floor store space he wasn't using, she thought, "Why not, I could sell some of the antiques and antique textiles I'd collected over the years." Cherchez was launched. Almost as an afterthought, Barbara made up some potpourri to sell as well. It proved to be the smash hit. Business took off; and, nine months later, Mel quit his job and joined Barbara.

*Fragrant sachets tied up in chintz*



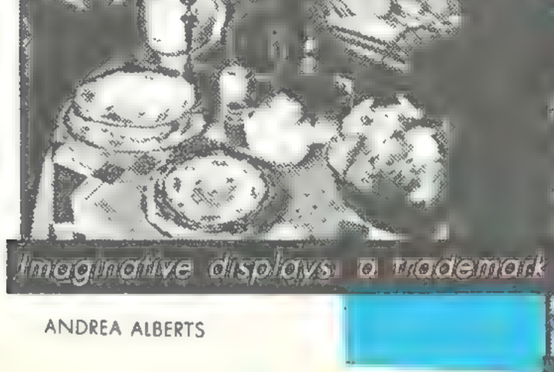
*Lace and embroidery pure Victoriana*



*Antique collars, hankies*

Cherchez grew and, in 1977, moved to its present location at 864 Lexington Avenue: a small, cozy, unabashedly romantic shop that looks—and smells—glorious. Barbara works with perfumers modernizing antique fragrance recipes—like Field Flower, Old English Rose, Sixteenth Century Rondelitia. Mel handles the business end, expanding wholesale and mail-order operations, working with Saks on a Cherchez boutique to open inside the store this fall. Together, they scout out antiques, experiment with scents.

*("View" continued on page 404)*



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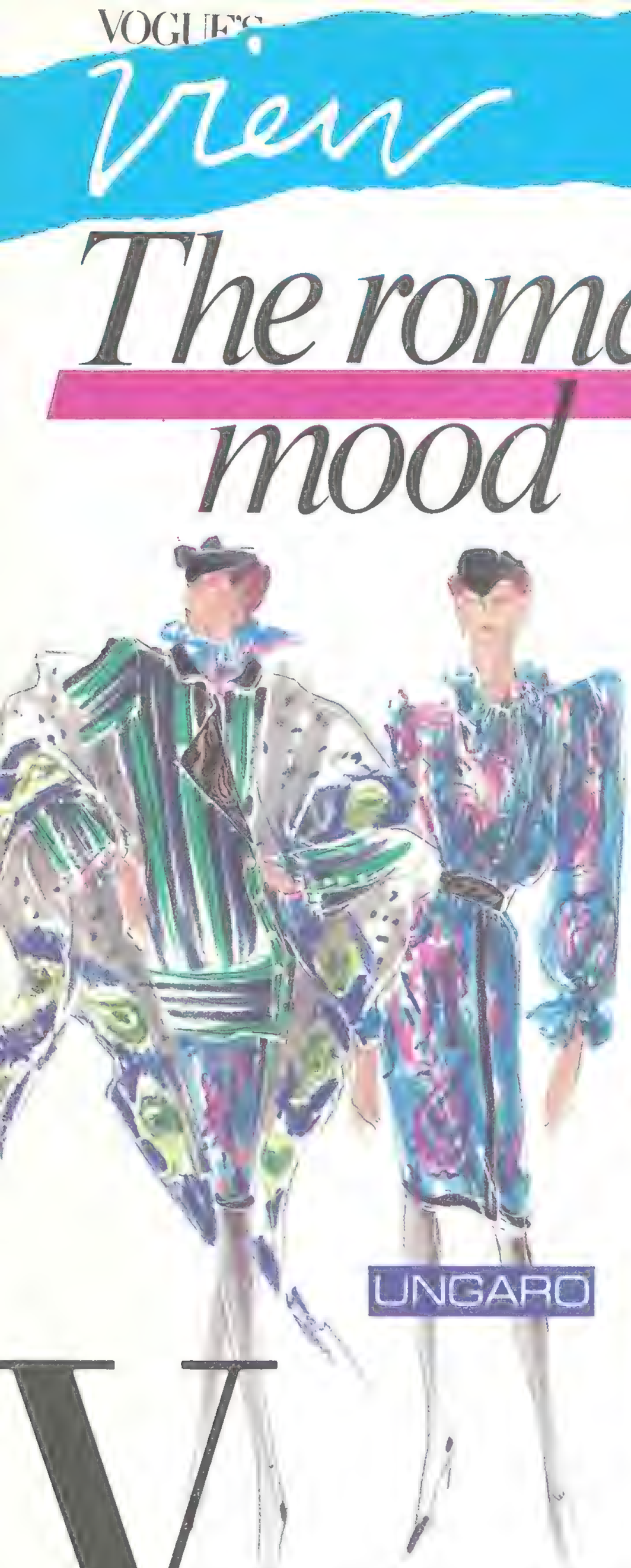
# View

# The romantic mood

an important part of the fall/winter couture for Saint Laurent, Ungaro, Valentino, Givenchy, Dior, Schön, and Laug



UNGARO

VALENTINO

SAINT-LAURENT

Voluptuousness is a feeling appearing throughout my fall couture clothes,'' says Emanuel Ungaro. ''I like to play it up with small hips and strong shoulders.'' He also achieves a more romantic mood with fabrics. In his day clothes, Ungaro shows silks and mohairs. For evening, he concentrates on laces, panne velvets, and cut velvets. ''Asymmetric details are an important overall statement. I use this treatment lots of ways, from one shoulder necklines to side closings.'' Always an innovator, Ungaro sees fall colors as deep and blackened. Above: a romantically printed dress, side-closing blouson, matching shawl. (''View'' continued on page 408)

Now, the most important item a woman could own from my fall/winter couture collection is a wonderful huge shawl,'' states Valentino. He does these big mantles in mid-calf lengths and in very rich wools or black velvets. Valentino sketches (above) his favorite look for day: very full skirts, such as these pleated culottes, mid-calf length and worn with small jackets and big shawls. ''I love black and my newest fabric is moiré.'' His newest accessories: copies of antique medals in marble, and lots of sandals.

''My silhouette is very straight, very pure, very clean, and strong in line. My fabrics are traditional wools, cashmeres, houndstooth checks, velvet for day, afternoon, and evening. I'll show lots of black for day and night, plus lots of gold and red. Watch the leg.''

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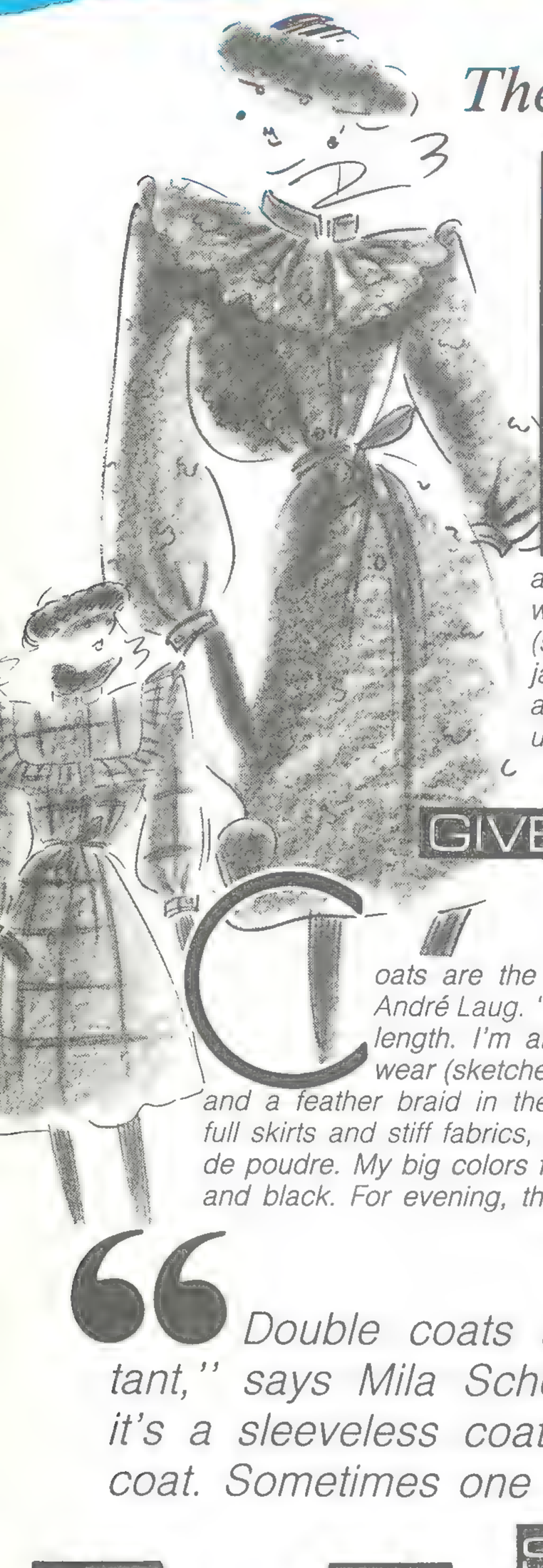
VOGUE'S

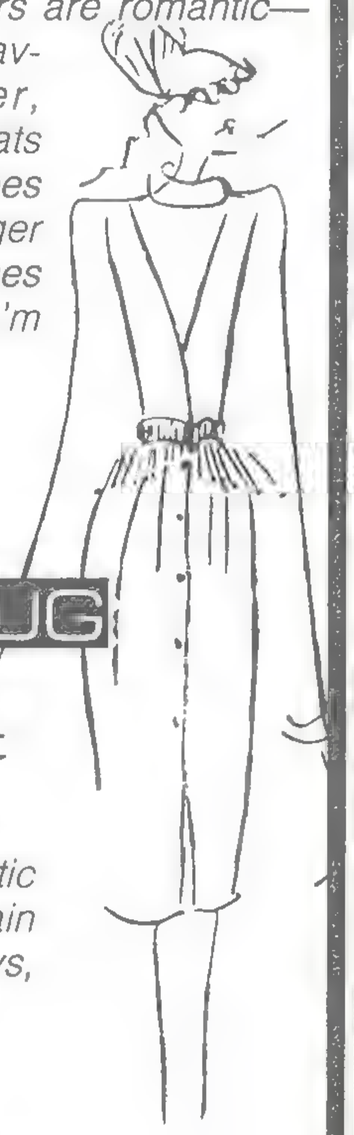
# View



## The romantic mood
*continued*

*My silhouette for evening is an homage to romanticism and to the beauty of Visconti's films,'' says Hubert de Givenchy. ''I'm using rich, Fortuny-inspired fabrics: panne velvet, both printed and embroidered, taffetas, and chiffons. Colors are romantic—rose petal, lavender, silver, and gold. For day, I'm doing coats with swinging skirts and short capes (sketched left). My suits have longer jackets and pleated skirts; my dresses are very simple, fluid, and supple. I'm using lots of gold jewelry.''*

GIVENCHY



*Coats are the news for me this fall,'' states André Laug. ''My favorite coat is always tunic-length. I'm also doing sophisticated sportswear (sketched right), worn with very flat shoes and a feather braid in the hair. For evening, I like romantic full skirts and stiff fabrics, particularly moiré, velvet, and grain de poudre. My big colors for day are: browns, purples, greys, and black. For evening, the same, but more intense.''*

LAUG

*''Double coats are very important,'' says Mila Schön. ''Sometimes it's a sleeveless coat over a regular coat. Sometimes one is in fur.''*

SCHÖN



*My fall clothes are narrow with squared shoulders, uneven hems,'' sums up Marc Bohan of Dior. ''There is a tendency, however, towards a longer length. Throughout the collection I show suits and ensembles (sketched right) consisting of a skirt, jacket, and seven-eighths parka, which are done for both day and evening. In general, my jackets are short. My coats and raincoats are really parkas treated as sportswear in luxury fabrics, but not ostentatious. I like to mix fabrics to take you from day to night, such as wool velvets, cashmeres, tweeds. Edith Sitwell inspired my models' hair.''* (''View'' continued on page 413)

DIOR



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Continued

# Short P.M. dresses

"To keep short evening dresses sophisticated was my goal," says Bill. One of the best: strapless crepe with feathers, $360

Bill Blass has a new collection of short dresses—Blass III—solving a big problem: how to look great at night in dressy clothes that sell at non-couture prices

"Women want more for their money," Blass believes. Here's a popular black velvet suit with taffeta sash and ruffles, $350

YAEL

SCOTT HEISER

*One of America's most popular designers, Bill Blass, travels across the country to twenty cities each year to visit stores and to see the way women are dressing. "I discovered there was a great gap in the stores between $200 and $400 for the woman who wants dressed-up clothes," explained Blass in his New York office. "There are lots of young women who like to dress up, want important dresses that look attractive in clubs, restaurants, and at-home parties." To fill this gap, he started Bill Blass Collection III for fall. It's made by the latest of his twenty-eight licensees and already proving a best seller with the stores. "There's another trend I've noticed," added Bill. "Women across the country like the same styles. It's only when you come to climate differences that you get regional dressing. Women in Texas used to wear heavy wools for cocktail parties. Now everyone wants lighterweight clothes, especially knits and silks."*

"A dress like this can be worn in any part of the country," adds Blass about a flirty velvet and taffeta dress sprinkled with glitter, $260

("View" continued on page 414)



I. NOBU

Continued

# PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

## Clothes—for the leisure life... beat-the-weather fun...why some colors sell... answered: what to wear at night

*Why do some colors keep selling, others fade? Most often, it's not due to our tastes but to how many skin tones a color works with. Look at the color-survivors mauve, plum, claret: these fashion shades sprung four seasons ago have continued to sell . . . because, explains a color expert, they work with all skins—olive or pink, stand up to tough store lights. Further proof: They complement whatever other colors roll out of Seventh Avenue—this fall's pearl or loden green . . . next spring's greys and softest pinks. . . . New/old turn on a nighttime problem? If you're traveling, or need one piece to take you further for evening, the same answer comes, this fall, from Halston and Karl Lagerfeld: a black skirt. Narrow, wrapped, long or short, in velvet or wool crêpe, the skirts take everything from a small black beaded sweater to a knockout evening jacket to this season's most delicate lace blouses. Bonus: they look new—again—after so many seasons when pants were the staple of evening dressing.*

*The leisure life: It's an attractive image . . . but few of us live it; most of us cram it—time-off's broken pieces—and do as much as we can, as fast as we can. That's why active sports clothes keep getting us: done well, they're functional and gutsy enough to take a woman anywhere in her time off. This season, you can find in store skiwear departments anything from a silver leather windbreak to wear for evening to the thinnest quilted weekend-life jumpsuit, most rugged sweater jacket, best corduroy pants—with stirrup legs, stretch, and great fit. Long-john T-shirt tops and soft grey velours warmups have as much to do with sitting home as with running anywhere; they're movable sportswear pieces—being sold in some surprising store departments.*

**"Clothes functional and gutsy enough to take a woman anywhere"**

**It's a natural: Ralph Lauren, whose career has come from making the best clean, classic pieces for men and women, is turning his classicist's eye, right now, to stores' active-sports departments—with a revved-up Ralph Lauren Active line. The look? As you'd guess, it's straightforward, neat, very American: the best short-sleeved polo shirts in solids or stripes (and seventeen colors); velours jog shorts and polo tops; velours hooded or crew-necked jogging suits; trim poplin pants, shorts, windbreaks. Statement color: grey, giving more when it comes with plum trim. . . . From a model, who knows what it means to "be on your feet" too much, a favorite find: plastic innersoles—shoe cushions—that come filled with water. She gets them at a health store, swears they make her feel great . . . like walking on a waterbed all day.**

Once more, with style: From Mary McFadden, there's news, now, of her new line (starting this winter) of daywear designs for Boutique Industries. And for those of us whose fashion vocabulary may be a little fuzzy . . . "daywear," today, essentially means pleasurable lingerie—charming pieces, not serious support stuff: camisoles, half slips, culottes with—as Mary McFadden is sure to make them—plenty of strictly-charm details—pleats, signature prints, embroidery, braided trims, delicious silks, sherbet colors. "Daywear," from McFadden, can also mean evening camisoles. . . a contradiction in terms, maybe, but not in philosophy. . . . Another switch? The largest French jeans manufacturer has come to the United States to hop into the tightly competitive American market. The jeans' name? Already "American": Buffalo jeans.

Use color: You may not be able to beat the coming weather, but it's a sure way to beat bad-weather blues . . . and this fall, there's plenty of color available to work with, play with, to add charm to whatever you want to wear. Best color bits come with an element of surprise to them: standard suède or cashmere gloves—colored royal blue or an outrageous grape, bright short mufflers made of shock-red metallic leather, bright enameled-frame sunglasses, yellow cowboy boots, bowed green patent flats. Saint Laurent, this season, has done a brushed felt Tyrolean-like hat—with a stolid shape and a blast of bright fuchsia; Barry Kieselstein-Cord's belts come Western-like, clasped in silver, but in the most ravishing, un-Western-like materials: pink or turquoise snakeskin. Delight comes from the most familiar things with a sly turn in texture or color; result—a quick charge . . to your soggiest mood or surroundings.

*Excitement? It's coming from the shoe industry this season . . . and based on what every woman wants: variety, value, pure delight. There are more heel heights to choose from: flats, solid stacked heels, angled heels, delicate heels. Colors are pretty, definitely useful: soft greys, blue-greys, luggage tans and browns, mauves, burgundies, black patents—almost indestructible, to wear for day or dressy. Where charm comes is in details—neat bows, stitching, tassels, discreet piping; where pleasure comes is in the wearing: next to a lipstick, these shoes can give the quickest turnaround to the way you're looking.* —KATHLEEN MADDEN

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FROM THE NEW YORK COLLECTIONS:

# THE BEST ANSWERS – THE CLOTHES THAT MEET REAL-LIFE NEEDS ACROSS THE USA

Given the choice in fashion today—and nowhere is that choice more evident, more extensive than in the New York collections—the first need: to pinpoint the clothes that give you the most in terms of wearability, pleasure, value. The words that define those clothes are familiar: versatile, seasonless, attractive, easy, straightforward. Words that appear and reappear as part of our modern fashion vocabulary. And, this month, words echoed, their importance reinforced by women across the country—participants in a special Vogue symposium about which you'll be reading later in the issue.

**What's clear from the start: fashion priorities for more and more women have become more and more alike, with an emphasis on clothes for day.** The need is the same—for clothes that provide a certain finish . . . along with a certain style.

**The good news this season:** the number of options for day that answer that demand.

**Starting with a total look, complete, self assembled.** Starting with a suit that has a different ease, a different jacket: one that's longer, narrow-but-relaxed. A jacket that has line at the shoulder in a good-looking, unexaggerated way. With it, a skirt that's easier—softened by an inverted pleat or gathered at the waist; the length, just covering the knee, the going length for all day-dressing this fall (anything longer—or shorter—becomes "special," an option for at-home, at night).

**As an alternative to a suit—the new coat-dressing.** The difference here: a softer coat, movable, versatile—accompanied by its own pieces for an assembled look.

**And, the option of a dress this season—**in silk print, in crêpe de Chine, in knit. The best new dresses have definite presence, a definite style that starts with a prettier neckline, a prettier sleeve.

**The other approach to day dressing is one based on separates;** "sportswear"-in-feeling pieces you put together to achieve a polished look. **The key piece in this way of dressing, the piece that adds the polish—a jacket.** And jackets have never looked better: with a new gentle "tailoring"—sometimes unlined, always soft—with new shaping—nipped-in slightly at the waist or fitted to the body without being tight—with a soft jump to the sleeve . . . the whole effect, racy, charming. **The season's runaway best-sellers: the knitted jackets:** as a smaller, cropped-at-the-waist jacket or a straight-to-the-top-of-the-hip cardigan. **The other key piece for day—the key softener—a blouse.** The prettiest blouses in years: tucked, edged in lace, slightly ruffled—as far from a shirt as possible—symbols of the gentle turn to day dressing this year.

**More interest at the top in the infinite variety of sweaters.** Sweaters as tops—in one irresistible color and irresistible pattern after another. Sweaters as underjacket blouses. Wonderful sweater sets in charming new versions of Fair Isle and ski/skating sweater designs.

**Re: Outer jackets—the biggest news—the biggest success—in the aviator blouson jackets.** In every collection, in everything from sable to rugged quilted nylon. A shape that's soft, appealing—day and night—over a variety of pants and skirts. And because you never have "too much" jacket, it's practically seasonless.

**An across-the-board change for day: in texture and coloring.** A move to the warmest textures. It isn't only knitting; it's knitted angora and mohair, or thick crunchy-stitch knits. Tweeds are heathered, fuzzy, brushed. In wool: Shetlands, lambswool, and fur blends, mohair woven with wool. The only "flat" surface you'll see for day—leather—for a wonderful contrast.

**Hand-in-hand with the texture difference, a new warmth in coloring:** deepened, heathery, and jewel colors. New neutrals: slightly "off" versions of a color—grape or green—together with all shades of grey, and of black, day and night. The surprise color for country/casual dressing: white!

**In makeup, a further reflection of a new standard in coloring and texture.** Colors that are muted, neutral without being murky or "browned-out." Instead, a new palette of mauve, rose, coral in every gradation.

But the biggest difference in the texture of makeup: a sheerness that allows for new combinations—up to five colors at a time—without ever getting a look or a feeling of "heaviness." Part of that: in a new placement of color that focuses on one area at a time, with a gentle mist of color everywhere else. The result: a different look, a different finish—sophisticated, subtle.

**Where you see a real change in color—where you want it most—at night.** This is the moment for red, vivid violet, bright pink. And for black that's highly ornamented. What doesn't change: the number of options. Starting for easy evening, where the answer—the find!—is a short dinner dress The difference—it's a dress that's as soft, as unpretentious as a sweater, yet special enough to make a definite break with day.

**As you move to bigger evenings . . . the news of separates dressing. With a difference.** With a heightened sense of style and sophistication. With pants that are soft-but-narrow. With an inventively designed skirt—bias-cut, or wrapped, uneven at the hem. With beautiful blouses that have beautiful ruffled necklines. With jackets that are out-and-out show-stoppers. But . . . for all the glamour, all the ornamentation—you never lose the ease, the attitude of separates.

**What you'll find at every level of dressing this fall:** wonderful special effects in fashion. And, whatever other needs they satisfy, they provide the element of pure delight without which fashion can become just so many clothes. The most outstanding examples: in the special-effects tops—unique, often one-of-a-kind pieces, not inexpensive by any standards. But they represent another kind of versatility: that of an accessory with an extended range of possibilities. For your investment, you get pieces you never put away: you wear them day into evening, city to resort, anywhere, anytime you want something "more."

**On another level, smaller special-effect accessories—**accessible, irresistible. Beautifully crafted and ornamented belts and necklaces; brilliant-color snakeskin sashes; bright color in a leather glove, cashmere mufflers, shaped earrings, color combined with shine in dazzling socks—all delights in and of themselves.

In all categories of dressing: answers. But it's never "simply" answers—after all, a uniform is an answer to day dressing. It's the style with which those answers are presented that makes the difference, that separates the best American fashion from all other fashion. A style that's unique, unmistakable . . . style with a very real sense of bravado—which is where our collections' report begins on the next page . . .

n the best American fashion: an unmistakable style and spirit, an energy, a unique casual attitude. A very real sense of bravado expressed in clothes that are always racier, easier, more accessible . . . the kinds of clothes throughout this issue.

And what you'll see first, what you'll want first, what this season's most inviting looks start with: the new tops. Now, a variety of inventive, eye-catching tops. The key pieces in a modern way of dressing for their versatility, their ornamentation, their instant appeal...

# AMERICAN BRAVADO...

*Not one . . . but two wonderful tops from* ***Bill Blass.*** *His perfect knit jacket—lacy cream wool lined in fox paws. Underneath, the low-key glamour of a gold lamé sweater; classic grey wool flannels. . . wherever you live, a base for day-into-casual-evening dressing. Bill Blass Ltd., about $2650. Late September at Martha; Jacobson's; Marshall Field's; Leonard, Houston; Frost Bros. Shown here with the perfect white "accessory"—Babe, a Russian Samoyed. Details, next to last pages. . . .*
*Beauty Note: The best look of makeup now—soft, subtle, polished. Here with colors from Ultima II's America the Beautiful collection: Midnight Sea/Gold Coast eye shadows; Gold Coast Red on the mouth. Hair, Didier Malige of Jean Louis David; makeup, Vincent Nasso.*

Penn

# IT'S THE TOPS!

And nowhere does it make more of a difference or come across faster than on these ten pages in a series of remarkable tops. Each one, unique, highly ornamental, and very very versatile: in a single, special piece the answer to multiple needs. Any one of these tops provides a modern kind of glamour, a racier style that works day into evening, that works at-home, at a resort, anywhere, any season, anytime you want something more.

The delight, the effect: the same as you'd find in an accessory—a standout, ornamental accessory that changes the look and the mood of all the clothes with which it's worn. An effect you find now in fur—fur in totally unexpected colors and textures and shapes... an effect you find in the new knitting—the most inventive, most dazzling turn to knitting ever... an effect you find—again and again—in wonderful new shorter jackets, in longer sweaters, in individual pieces that constitute a separate category of dressing.

It's always a special effect—and one you'll find in everything on these pages. And what you'll be seeing—beyond a very obvious appeal, beyond the newest key pieces-to-own—is a very real, very easy way of dressing that goes for day, for evening, for everyone

*A new approach to dressing: the top as a one-of-a-kind accessory to keep wearing, moving, playing against other pieces. The perfect example, opposite:* ***Koos Van Den Akker's*** *"collage" in black-and-white—a unique 7/8 coat—soft, lightweight, very easy. Here, setting off his simple black wool cowl-neck sweater and pants; the flash of bright metallic socks, shiny patent flats—modern dressing, modern style at its best! Coat, about $700. Of merino extra-fine wool, Anglo Fabrics. Pants and top, Jasco jersey. Coat, at Elizabeth Arden Salons; Nan Duskin; Saks-Jandel; Stanley Korshak; Balliet's; Frost Bros. Details, additional stores, last pages. . . .*
*Beauty Note: A different approach to makeup starts with a new focus on the mouth, with new neutral shading for eyes. The colors used, opposite, from Dior's Les Rouges Ardents collection: Glowing Embers lipstick; Ash Grey blended with Nuit D'Afrique eye shadows, rimmed with new Kohl Black Pencil. Hair, John Sahag; makeup, Alberto Fava.*

AMERICAN BRAVADO

**t's a coat...**
**it's a top...**
**it's the newest**
**"accessory" find!**

Penn

*This year: fur in ways you've never seen it before—unexpectedly colored, innovatively worked, with a new designer inventiveness: the way* **Geoffrey Beene** *turns shaggy, spiky lamb into a perfect little jacket, above—cropped to sit just below the waist . . . dyed bright red. Sensational with anything, night or day—here, his charming wool-jersey chemise. Jacket, for HBA Furs, about $1800. Nan Duskin; Saks-Jandel. Dress (Jasco fabric), about $630. Sara Fredericks; Rich's; Dayton's; Frost Bros.; Frederick & Nelson. Beauty Note: More wonderful color—Titian Red Polished Performance Lipstick from Estée Lauder's Venetian Court Colors. Hair, Didier Malige of Jean Louis David; makeup, Vincent Nasso. Details, additional stores, see next to last pages.*

# Furs... the most surprising new tops!

*. . . and the way* **Perry Ellis** *takes the clean, familiar shape of a cardigan, right, and gives it something more—the surprise of calfskin, dyed black and white. Enough of a difference—enough style—to make it a perfect day to easy-evening jacket. Worn here, the casual way, over one of his wonderful rich-color hand-knit turtlenecks—here in purple Shetland wool—and classic wool flannel pants. Jacket, for Alixandre, about $1200. Bloomingdale's; Suzette International, Santa Fe NM; Carol & Mary. Sweater and pants, Perry Ellis Sportswear. Sweater, about $130. Bloomingdale's. Pants, about $90. Bloomingdale's; B. Forman; Saks-Jandel; Higbee's, Beachwood; Marshall Field's; Eaton's, Canada.*

AMERICAN BRAVADO

THE NEW YORK COLLECTIONS

Penn

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*A new way to dress for evening—in tops that combine the ease and softness of sweaters with a new level of ornamentation, of imagination. The perfect combination, the most delight, in the new evening jackets. Above, from **Oscar de la Renta**—from a collection of show-stopping jackets day and night—a beautiful hand-knitted cardigan: straight, hip-length, in violet angora with jet beading, a feather spray at the shoulder. A jacket that slides easily between different degrees of evening, different places, different climates. Here, over his shimmery two-piece silk charmeuse dress. Cardigan, about $800; dress, about $450. Bloomingdale's; Nan Duskin; Maison Blanche; Montaldo's; Sakowitz; Frost Bros.*

# Knitting with a totally unexpected glamour

*All-out adornment, all-out sweater dressing, left: **Nancy Pollock's** pullover in a mix-of-texture hand-knit—gold and silver metallic yarn with mohair and angora, striped in mauve-to-purple-to-pink, and studded with paillettes! As a short dress—the way it is here over gold-flecked tights . . . as a tunic over pants or longer skirts . . . as a seasonless, movable accessory! About $900. To order at Saks Fifth Avenue, NYC; Nan Duskin. Also at Montaldo's; Joan Yellen, Cleveland; Claire Pearone; Therapy, Aspen. Accessories, additional stores, last pages . . . Beauty Note: Makeup with a different "adornment" at night—slightly shimmered. Left, a wash of Luna I highlighter over sheer foundation, Mauve Mystique 76 with frosted lipgloss—all Countess Isserlyn for Alexandra de Markoff. Hair, Didier Malige for Jean Louis David; John Sahag; makeup, Vincent Nasso; Alberto Fava.*

AMERICAN BRAVADO

*A wonderful separate sweater, above:* ***Ralph Lauren's*** *hand-knit argyle cardigan. Perfect, classic, but unmistakably "different"—with a soft, pretty sleeve, a more relaxed attitude, and the kind of easy good looks that work with anything casual. Here, with the lift of his tucked, wing-collared blouse in white linen. Wool sweater, about $498; blouse, about $178. Bloomingdale's; Polo/Ralph Lauren, Washington DC; Balliet's; I. Magnin.*

# A new spirit, a new style redefining classic pieces, classic

*The new dash of a bomber jacket, opposite—racier, softer, rounder—it's a shape to watch! From* ***Calvin Klein,*** *in padded nylon with the right line, the right proportion for jeans, softer skirts, narrow pants, for almost everything. And brilliant knockout color for an extra edge however it's worn. This way—with his classic trousers and added color. Jacket, about $150. Bloomingdale's; Kaufmann's; Saks-Jandel; Rich's; Balliet's; Eaton's, Canada. Accessories, additional stores, last pages. . . . Beauty Note: The extra edge in makeup—color that adds finish in a non-excessive way—sheer-textured but vibrant. In that category—in this season's rosy family—new Calvin Klein Pink for lips, cheeks, nails. Hair, John Sahag, Didier Malige for Jean Louis David; makeup, Alberto Fava, Vincent Nasso.*

AMERICAN BRAVADO

Penn

shapes

At a special Vogue symposium **american wo**

# SPEA

Seventeen women from seventeen cities across the country—New York to California, Texas to Minnesota—were invited by Vogue to take part in a free and open discussion on fashion. Fashion in all its aspects; fashion as it relates to the way they live today.

Their concerns—*your* concerns—on dressing appropriately, attractively; on shopping "smart"; on spending money; on staying fit; on finding time to do all of the above within the context of increasingly complicated lives—are spelled out on the next four pages.

What comes across throughout: a focus on fashion as it answers the needs of an active life style. Because each of these women (and they represent a much larger "audience"), whether or not she works in the

*The members of Vogue's special panel...seventeen women who lead multifaceted lives: as wives, as mothers, as professional working women and/or professional volunteers. Women whose wide-ranging interests and involvements make a significant contribution to the cities in which they live. And whose energetic, active life styles symbolize the options and opportunities available to American women today...Starting front row from the left...*

**SPRING ASHER.** Atlanta, Georgia. *Writer. Television producer—two shows on the air now. Major interest: children's educational/discovery programs.*

**MARY BRENNAN.** Madison, Wisconsin. *"Professional volunteer"—her own job description. It includes: fund-raising, tutoring, active community involvement (her husband heads Madison's Chamber of Commerce).*

**SALLY BYRAM.** Austin, Texas. *Interior designer—"semiprofessionally." Paints; takes art classes—and works, on a volunteer basis, to support the city's visual/performing arts. For relaxing: an "informal" ranch nearby.*

**JEANNE MARIE CLOSSEY.** Shaker Heights, Ohio. *Involved "with everything that's going on in my community." A special interest: women's health care—she helped plan/run an all-day program at Cleveland's University Hospital. Other involvements: the local public television station; travel with her husband (the next trips—to Germany...and China!).*

**MARILYN CONNOR.** Detroit, Michigan. *"I'm known in the city as a 'free-lancer'." Translated: free-lance television acting, producing/commentating fashion shows; fashion consulting. Volunteer priorities: The Detroit Institute of Art, Junior Theater.*

**JANE COOKSON.** Pittsburgh, Pennsylvania. *Senior vice president and director of an investment-managing firm. Active member of the city's financial/professional community. Spare-time contrast: rugged outdoor sports.*

**JANE GORDON COYNE.** Washington, DC. *Real-estate broker—with her own firm. "The job is seven days a week." But...in between, community/civic affairs—fund-raising, volunteering.*

**SYLVIA EAGAR.** Salt Lake City, Utah. *From full-time volunteer—"and I'm still very much involved"—to full-time interior designer: "The longer I live, the more I respect enthusiasm." Time also spent in Pebble Beach, Maui.*

Sylvia Plachy

# K OUT

traditional business sense, works nonstop—involved in a series of personal/family/community/volunteer commitments. All of which set up certain fashion demands. The key questions: how those demands are being met...what works, what doesn't...and where there are problems, what this magazine and stores and designers can offer in the way of solutions.

From those new demands, from the multiple lives women live now, come strong forces for change, especially where fashion is concerned. Whatever other roles women assume today, they assume an added role —that of fashion "leaders." No longer dictated to by anyone, American women are defining new goals, setting new standards, setting a new style. American women are speaking out...

*Back row, from the left...*

**GERRI HALPIN.** Houston, Texas. *Owner of a modeling school and new model/talent agency—"we hope to put Houston on the map as the third coast." Produces/directs fashion shows for retailers, large companies. Despite "twenty-four-hour-a-day business demands," volunteers for several agencies.*

**ANN HOOVER.** Oklahoma City, Oklahoma. *A recent arrival (one year and a half ago) and strong supporter of many of "this pioneer city"'s organizations from the ballet and symphony to the zoo ("I could never give up the zoo!").*

**EVA KEATING.** Haverford, Pennsylvania. *For over thirty years, "seriously involved with interior design." It's family tradition: her husband is a building contractor. Together—extensive traveling, frequently "on a day's notice."*

**PAMM LYDLE.** Akron, Ohio. *Active volunteer. High on her list of interests: the Art Institute and educational development. Also...free-lance model. Professional magician—"putting on shows for children."*

**CHARLOTTE MAILLIARD.** San Francisco, California. *Serves as a city and county cultural attaché. With good reason: her "full-time volunteer work" covers all aspects of the arts. Current project: the gala opening of the Performing Arts Center's Louise M. Davies Symphony Hall.*

**BEVERLY MORSEY.** Los Angeles, California. *Artist (exhibits in L.A., Palm Springs). Designer (one of her most far-reaching "designs" —the idea of special department-store gift wrapping). Now, interior designer—as a "hobby." Active fund-raiser and volunteer.*

**SUSAN ROBFOGEL.** Rochester, New York. *Attorney. Partner in one of the city's largest law firms. Specialty: labor relations. Another strong professional interest—in health care, reflected in extensive community volunteer work.*

**ILANA DIAMOND ROVNER.** Chicago, Illinois. *Attorney. Deputy to the Governor of Illinois. A demanding job that involves long hours, constant traveling, turning on a dime: "I never know in advance what the day will bring."*

**SUE ZELICKSON.** Minneapolis, Minnesota. *Writer—a monthly magazine column, free-lance articles on travel, food. Editor—four cookbooks to date, more to come. And professional volunteer—with an emphasis centered on cultural and health-related activities.*

# "WE NEED FASHION MORE NOW"

**"It's important to look good, to feel good, because that is the way the world sees you"**

***HAS THE ROLE OF FASHION CHANGED IN YOUR LIFE OVER THE LAST DECADE? HAS HOW YOU LOOK BECOME LESS—OR MORE—IMPORTANT?***

American women in 1980, with a new self-awareness and self-confidence, use clothes as a way of expression and enjoyment. The fashion approach of these new, independent women is individual, personal. They want choices that are right for them . . . and for their lives. Ms. Connor said, "No longer do we sit in one row. No longer is there one look."

Ms. Hoover: "We are not just following the dictates of fashion. We're doing what's right for us as women who work for our society and are involved in what they're doing."

As these active women go about balancing their jobs, families, community activities, they discover an increased importance of fashion in their lives: "How you look is really an extension of how you feel about yourself and what you want the world to see," said Ms. Rovner. "A number of years ago, I thought it very fashionable not to care at all about fashion. But, as I've gotten older, perhaps a bit wiser, and as I've moved up professionally, I've begun to realize that it is important to look good, feel good, because that is the way the world sees you. If you are comfortable with your body, you also want to be comfortable with what is covering that body. Fashion plays a greater part in my life today than it did ten years ago."

This view was supported by many, who, moving up in their jobs or in their community involvements, have become more conscious of the impact of their clothes, the influence of appearance on success. Ms. Lydle said, "You never get a second chance to make a first impression."

The idea that a working woman would be thought frivolous if she were to spend much time or thought on her wardrobe also has been abandoned. Ms. Robfogel said: "Ten years ago, there were even people who wrote books that said if a woman wants to be successful, she should blend into the woodwork. Today, women are feeling much more comfortable with their roles as businesswomen and professional women, and we now realize that people like to deal with people who look nice. There's no reason for us to be ashamed about the fact that we're concerned about the way we look."

Ms. Cookson agreed: "I was a chemist for five years, and my idea was to wear the oldest thing I could think of because it was going to get holes in it anyway. I was disinterested in clothes. As I've moved up in the community, fashion has become more important—particularly finding clothes that make me feel feminine and attractive now that I am working as an investment counselor in an almost exclusively male world. It makes me feel good and it gives a lot of pleasure."

The pleasures and delights of clothes attracted comment, too. Ms. Asher: "Every day's a play; what am I going to do today . . . what role am I playing? That's the fun in dressing."

Ms. Eagar: "I think of clothes as costumes, too, and I become whatever it is that I put on. But I would rather be told, by someone who sees me at a party, 'My, you look pretty,' than to have them say, 'That's a fabulous dress.' "

Ms. Zelickson: "You have to feel comfortable in what you wear, know that it isn't just a costume that you put yourself into to be outstanding . . . it's all part of you. It's your inside as well as your outside."

Ms. Lydle: "Sometimes, you see a woman who looks as though she had someone else's clothes on. I think the trick is to take today's fashion and adapt it to your own life style."

Summing up, Ms. Keating said: "Fashion is a state of mind, a manner of thinking, and an approach to life. It is a reflection of the times, influenced by politics, the economy, science, literature, and all the arts. It is like continuing education, as it enlarges our vision, keeps our minds young and fresh and, most importantly, open."

## Answers: those who make and sell clothes talk back . . .

When our seventeen American spokeswomen had told us about their fashion needs and their shopping frustrations, Vogue asked a group of the country's top department-store executives and designers in several price ranges to reply. These authorities spoke frankly about the problems of rising prices, of finding good quality in clothes, of selling fashion merchandise ahead of the season, of making shopping easier for the busy, active woman. Here are their opinions on why some problems exist and what they are doing to solve them.

**Value: price vs. quality**

Store executives agreed that rising costs of fabric, labor, and design were pushing prices skyward; most of them said their customers were buying fewer items but of better quality—clothes that would give long and versatile wear. They joined Jerry Socol, vice president and general merchandise manager of Rich's in Atlanta, who said, "We are concerned with rising prices and do our best to shop the market for values for our customers. We believe the customer is interested in quality. She is not shying away from price, if there is legitimate value."

On the subject of price, the chairman of the board of Bloomingdale's in New York, Marvin Traub, added: "When

people talk about higher clothing prices, they should remember that those prices are increasing at a slower rate, 6 percent annually, than are prices in the rest of the economy, 14 percent." (Figures as of last May.)

Perico Pastor

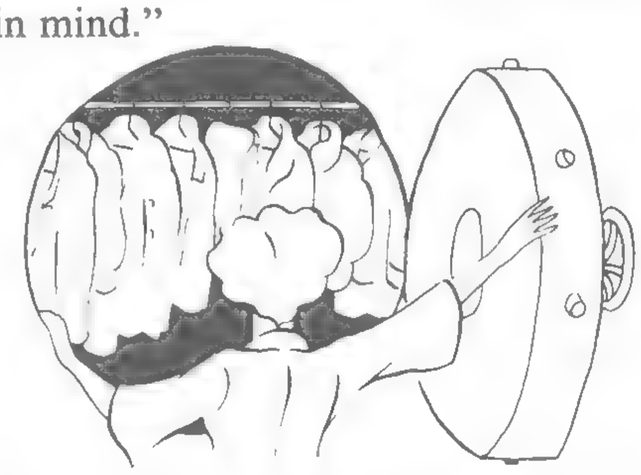
# ...then speak out...

# "WE'LL BUY LESS BUT BETTER"

## With prices going "through the roof," women want clothes that work—and last

***AS CLOTHING PRICES CONTINUE TO GO UP, WILL YOU BUY DIFFERENTLY?***

As inflation sends the prices of good clothes higher and higher, women come to view their wardrobes as investments and will not buy unless they see long-range potential. Ms. Eagar said: "I feel that the most expensive dress in my closet is the one I never wear. If you figure out how often you will wear your clothes, you can calculate how much they cost per day. I always buy with that in mind."



***"CLOTHES ARE AN INVESTMENT"***

"Clothes *have* to be investments now," Ms. Mailliard said. "When I buy, the choice has to be somewhat fashionable, but it also has to be me, and I have to be able to afford it. You want something that you can wear all day, that could take you lots of places.

"I bought four suits and paid dearly for them; but they are suits that are investments, and I will have them for several years. I'm not going to spend $2000 for a feather dress that I could wear just one place. A few years ago, I might have bought such a dress for that one big ball; now I'm going to buy a good dress, but it's got to take me to several balls."

A woman can wear the same extravagant evening dress more than once when she travels, as Ms. Clossey pointed out—"Last year, I was often in different places with different people. I bought one beautiful outfit and wore it every weekend, somewhere"—but, for day-to-day clothes, movable parts and changing accessories were the favorite helpers to provide the variations. They add to the lifetime of the garments.

Ms. Hoover: "I think accessories are really important, because you can do investment buying and then go out and get your accessories and you've made a whole new look. Scarves, bangles, and belts, and stuff—I love them. They make something new."

Not everyone agreed. Ms. Coyne: "The problem today is finding the time to look your best and finding the money—because clothes are an investment. I find I buy less. I buy much more carefully, but I don't have the time anymore to go through my wardrobe and to put the two-year-old skirt with the right gold scarf and the perfect something else. I find that with prices being the way they are, I buy fewer shoes, I buy fewer bags, I rarely buy jewelry."

"Quality" was a key word in this discussion of investment dressing; good clothes have more stamina. "I find that I'm wearing my clothes longer, keeping them longer, particularly my evening clothes and at-home clothes—pyjamas and things like that," said Ms. Morsey.

***"THE MOST EXPENSIVE... THE ONE I'LL NEVER WEAR"***

Ms. Coyne: "I wear things over and over again. I would rather have one super dress than three changes that don't make me feel pretty."

Ms. Lydle: "Yes, buy better but less."

All of the stores urged the "investment dressing" concept. William Tobin, president and chief executive officer of Kaufmann's in Pittsburgh: "People will buy higher-priced merchandise if the quality is there; for those squeezed by inflation, it means buying less."

Designer Halston said: "The key word in the 'seventies was 'quality'; in the 'eighties, it's 'value.' The consumer is so smart today; she's defined her needs and will shop around for quality and what suits her purpose."

Designer Bill Blass: "Two things I've noticed about women who buy expensive clothes: First, they do not buy spontaneously; they plan ahead what they will buy. They make fewer mistakes because they've planned for what they need for their way of life, what needs to be filled in for their wardrobes. Second, they want clothes that can be worn often, that will look great and not be *too* memorable."

Designer Liz Claiborne: "We are trying to raise our prices only slightly, and one way is by going all over the world to have things made, when it is advantageous from a workmanship and cost standpoint. However, value is as important as price to the customer, and we try always to give that."

The international approach works for stores, too. Stan Brenner, senior vice president for merchandising at Prange's, Wisconsin, said: "We are trying to maintain our price levels by searching worldwide markets for quality merchandise."

Donna Karan, designer for Anne Klein: "We are conscious of rising prices but we are not skimping in fabrics to maintain price. Women are not buying quantity but quality. They are buying separate pieces in sportswear, because they're more versatile and that represents value."

Robert R. Broadbent, president of Higbee's, Cleveland: "The *(Continued)*

# "WE WANT CLOTHES FOR REAL LIFE"

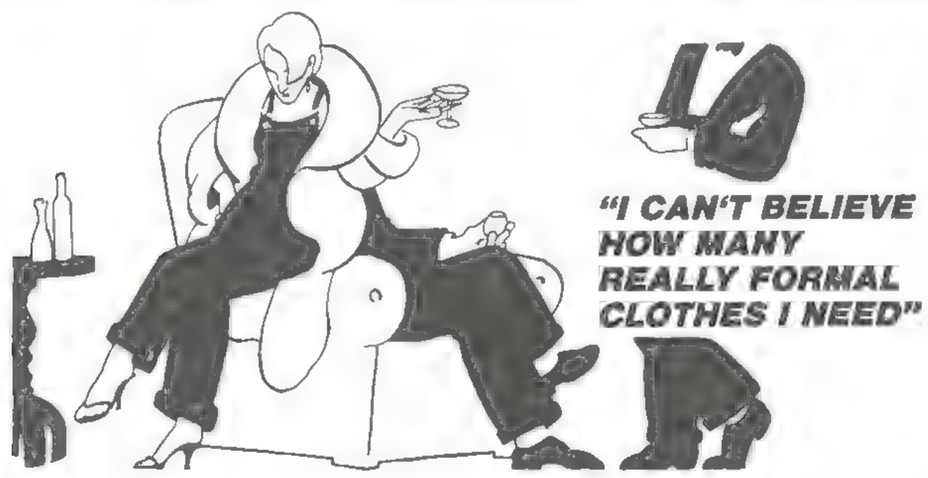
## Today's active women dress for lives "somewhere between Betty Crocker and Cleopatra"

***DO TODAY'S CLOTHES MEET ALL THE VARIED DEMANDS OF YOUR BUSY LIFE?***

As the lives of American women have changed, the demands on their clothing have changed, too. Ms. Eagar: "I see these lovely women who are all busy, and they have the same problems I do. Where do you find time? What are your priorities? Yesterday, I had to make a decision; do I get my hair cut, or do I go to the museum? Because we are busy—we're trying to raise families, we're trying to manage careers, a lot of us, and to do our bit for the community—it's really tough. We have children, we have older parents, in some cases. How do we find the time—and the clothes?"

Ms. Clossey: "My life has changed totally from that of a young mother, not going many places, needing only shorts and such for daytime and that one cocktail dress. Now that my daughter is older and my husband is doing international law, I'm traveling all over the world. I may be going to China for a month, and I can take one suitcase. How do you put together that outfit so that you are not overdressed or underdressed, won't make someone else feel uncomfortable because of what you're wearing? I have found that it works best to be very individual. I'm no longer afraid to be my own self, to pick out what works for me."

Some jobs—and lives—have special clothes requirements. Ms. Connor spoke about the "... fragmentation of all our lives. As an actress, I might be in the role of an employee in a training film; the next minute, I might be seen as a mother standing beside a car. Third, I might be handling an interview. Then, in my own life, married to a political person, I need a whole other set of clothes."




Ms. Hoover: "To me, the answer is collectibles. I'll buy one fabulous blazer; and I'll wear it for evening, for day, for whatever. I'll have a top from one designer and somebody else's skirt, and I'll change them backwards and forwards and change the accessories. I try to buy things that I can tie different ways or put something underneath or something over; I do repeat, but I try to change the look. I can't believe how many really formal clothes I need in Oklahoma City, much more than I did when I was in Southern California."

Ms. Coyne: "I have been a businesswoman for only two years. I've always loved pretty clothes and always cared very much about how I looked. Now my priorities have changed. It's not only a question of time and money; I don't want to look in the evening the same way I do during the day. The evening is the icing on the cake."

## Answers: those who make and sell clothes talk back...

*(Continued)* biggest void in the retail market is for clothes selling between $120 to $225; you can find clothes above and below these prices, but there is a big gap in the stores. It is my belief that manufacturers and retailers are now beginning to realize and fill this void."

Irving Mathews, chairman of the board and chief executive officer, Frost Bros., San Antonio: "One way to cope with higher prices is to buy basic separates that can be changed and worn different ways. Try to update these basics with a new purchase each season, such as a Saint Laurent blouse for a skirt you already own."

Kasper, who designs for Joan Leslie, J. L. Sport, Ltd., and Kasper Jeans, said, "As prices for clothes go higher, I would advise women to buy clothes that are convertible. Use the jacket that goes with a dress in a number of different ways—over pants, over a skirt, over another dress. Stay away from gimmicks; buy more updated classics, because there's a quality about the design that will last."

Robert T. Sakowitz, president and chief executive officer of Sakowitz in Houston, said of the search for long-wearing clothes: "Too few designers maintain absolute quality control on everything they put their names on."

But designers felt that stores shared the responsibility. Bill Blass said: "I've never been able to understand why expensive merchandise and cheap items all end up in the same delivery rooms and get the same type of treatment. Clothes should be checked to make sure that buttons are on and hems aren't loose."

In an effort to control quality, designer Kasper said: "We are sending specialists to the factories to assure the consistency and quality of the workmanship."

Designer Liz Claiborne: "When there is any doubt we test our fabrics. If they

# How Do You Shop?...

# "WE NEED HELP FROM THE STORES"

**"The busier we get, the more important it is for stores to make shopping easier"**

***HOW DO YOU SHOP, AND ARE YOU ABLE TO FIND WHAT YOU NEED?***

Today's active woman has special shopping needs. The time she can spend in stores is often very limited and the demands on her clothes enormous. "In Madison, Wisconsin," said Ms. Brennan, "I need a variety of things, from winter wools to summer sundresses to light spring clothes to football-game clothes in the fall; and I need clothes to wear to receptions I attend, with my husband, simple dresses or suits."

Finding these seasonal clothes was sometimes a problem for our panelists, but there was controversy about buying in advance of the season. Ms. Connor said, "Is it being difficult to ask for timely deliveries that go with the season? We're told to live one day at a time; but, in fashion, we're supposed to live four months ahead of time. In August in Detroit, you can't find anything to wear unless it's wool."

Ms. Byram said she solved the problem by shopping, ". . . all the time. I buy something when I see it. If I love it, I buy it, and I wear it. I always have an occasion to wear it."

Others were more systematic. Ms. Robfogel shops twice a year, spring and fall. "I hate to shop, and yet it's very important to me to look good; therefore, I'm going to patronize any designer or any store that makes that process easier for me. And if there are designers who regularly put together suits that have belts and blouses and scarves with them, I'm drawn to that kind of merchandise, because that saves an awful lot of time. If someone once gets me into a store, it's likely that I'll buy a lot there because, once I've taken my clothes off, then I might as well try on a lot of things, and I will buy everything that looks good that I can use.

"I think the busier we get, the more important it is for stores and for designers to do things to make this whole process easier and more efficient. That's what I'm looking for."

Ms. Connor: "Clarity. Clarity of offering at point of sale is what is needed. Somehow style must be defined. Women can find it, if the clarity is there. That's the store's problem."

Previews of the season to come were especially useful to those with the least time to shop. Ms. Rovner said: "I use Vogue the way people use mail-order catalogues. I look at what I think I would like, and I call the store and say, 'Do you have that?' because I truly have no time to shop; I have to say that shopping is absolutely the last priority for me. Yet, I do care about looking good. Seeing fall things in late spring or summer is a help because I don't want to be somewhere behind fashion, and it gives me an opportunity to see what's coming up."

Ms. Asher has her own variation on this system: "I go through the magazine and, when I see something I like, I cut it out and stick it up on my bulletin board. Vogue gets me started; then I look at my clothes and see what I need. And maybe I can make some of what Vogue suggests out of what I've got. But I start with my bulletin board."

Ms. Keating: "I go to the collections and make my choices; then I try to get whatever is needed—the accessories—to work with those clothes. I try to get *(Continued on page 524)*

are washable, we wash them; we also use the Dry Cleaning Testing Bureau. We give information on how to care for fabrics on our garments."

Arthur Reiner, chairman of the board of Macy's in New York, described the store's Bureau of Standards: "We test new imports, new products, new fabrications; but, obviously, we cannot test everything. Our buyers select manufacturers that have reputations for quality."

Pete C. Merrill, president of B. Forman in Rochester, New York: "We have a policy of sending back any merchandise that does not come up to standards; and, if a certain manufacturer's clothes continuously are being returned, we stop ordering from him."

Thomas Crater, executive vice president, Nan Duskin, Philadelphia: "The nature of our business is quality. Designers' quality is still there and explains why their prices are high.

Ralph Lauren and Anne Klein are not willing to sacrifice quality for price. Liz Claiborne offers fabulous quality at her price level."

George P. Kelly, chairman and chief executive officer of Marshall Field, Chicago division, summed up: "A woman has to remember that if she paid $150 for a dress four years ago, or even two years ago, to get a dress of similar quality she'll either have to pay more or settle for something not quite as good. Our buyers are scouting out quality at a price in the market, and our private labels will give the customer seeking quality at a price another option."

Many of the stores suggested their private-label brands as clothes that give good quality at a price. Other names mentioned, besides Liz Claiborne, for value and affordability: Evan-Picone, J. G. Hook, Charlotte Ford, Jack Mulqueen, Albert Nipon Collectibles, Bill Blass Collection III, Frank Massandrea, Joan Leslie. *(Continued on page 530)*

On these sixteen pages: the ease, the versatility, the delight that distinguish the best—the most modern—approach to dressing. But that's only the beginning. In the clothes here—representing four key American collections—a new and heightened sense of style. From each designer, each with a different, very individual focus of dressing, clothes that are unique, special. Clothes that stand out for their level of design, their luxury, their sheer inventiveness. Clothes that symbolize everything you could ask for in the way of dressing. And more...a lot more!

# STYLE... AND SOMETHING MORE!

***Opposite*: Symbol of the inventiveness, the heightened sense of design—Geoffrey Beene's extraordinary coat-dressing. Here, for evening, with a very special kind of ornamentation: his reversible black mohair/panne velvet coat, the softest panne velvet shirt, gathered black silk satin trousers—worn, *left*, by Carol Alt. Three perfect pieces—and in the total look, the total effect, the most modern definition of luxury. Coat, about $2170. Pants and top, about $1900. Bergdorf Goodman; Nan Duskin; Montaldo's; Dayton's; Frost Bros.; Joseph Magnin. Hair, Harry King; makeup, Alberto Fava. For additional stores, accessory details, see the next to last pages, this issue.**

Denis Piel

*At Oscar de la Renta, always a sense of ornamentation. And this season was no exception. What was different: the way it came through at its strongest—in his jackets. Small-fitting and in the most luxurious fabrics, with dazzling embroidery, with passementerie trim. In suède and in bright wools for day; for evening in the same shapes, but with a heightened sense of adornment—and with a change in the fabrics: to taffeta and satin faille, to velvets . . .*

STYLE . . .
AND
SOMETHING
MORE
AT
SCAR
DE LA
RENTA

**One of Oscar's "star" evening jackets: black rayon velvet, beaded and embroidered in turquoise and in rose. Part of its appeal—the special feeling that this kind of ultra-romantic dressing brings with it. Here, for the most "effect" with rayon velvet Zouave pants, an ornamented silk chiffon top, and worn by Catherine Oxenberg. Jacket, about $1035; pants, about $280; top, about $395. Bergdorf Goodman; Nan Duskin; Balliet's; Sakowitz; Joseph Magnin. Fashion details, next to last pages. . . . *Beauty Note:* For evening, makeup colors that are deeper, intensified—Shady Purples eye colorings, Daybreak Rose lip color, from Elizabeth Arden. Hair, Harry King; makeup, Way Bandy.**

THE NEW YORK COLLECTIONS

*They weren't just for evening . . . Oscar de la Renta's extraordinary, decorated jackets were shown every way, for every hour. Here, a very different, very romantic way of thinking about dressing for day—a very different, very romantic way to be in a suit—a suit that starts with a special jacket!*

# STYLE . . . AND SOMETHING MORE AT OSCAR DE LA RENTA

**The most appealing suit looks. *Near right,* on Kelly LeBrock: a butterscotch-colored merino wool jacket with Burgundy embroidery, a soft, wine-colored velveteen skirt, pleated, calf-length, with a striped silk blouse. *Far right,* for day—and days that move into evening: the short jacket in red merino wool, with multicolored embroidery, shiny gold piping, worn here by Lisa Taylor. With a purple velvet straight skirt and silk charmeuse blouse. Each suit, about $1270. Both jackets in merino extra-fine wool, from Anglo fabrics. Turnout, *near right,* at Saks Fifth Avenue; Swanson's on the Plaza; Sakowitz. Turnout, *far right,* at Lord & Taylor; Saks Jandel; Balliet's; Frederick & Nelson; Bonwit Teller. For fashion details, see next to last pages. Hair, John Sahag; makeup, George Newell.**



Denis Piel

THE NEW YORK COLLE

*At Geoffrey Beene, always, a total way of dressing done in a totally unexpected way. And, always, a thoroughly relaxed attractiveness, a special luxury.*

*This season: all of the above. And more . . . in his remarkable coat-dressing, the focus of the collection. For day, as an alternative to a suit. At night, as a very alluring turn to dinner and evening dressing. And in the way each coat is assembled, in the working out of color and fabric, a very heightened sense of style . . .*

## STYLE... AND SOMETHING MORE AT GEOFFREY BEENE

***Near right:*** **His reversible coat in poplin/mustard-and-black wool/mohair checks. The checks—a recurring theme—repeated here in the wool/mohair tunic piped in leather, the silk blouse, the muffler—with a wool jersey skirt. Worn by Lisa Vale. Coat, about $1620. Tunic, skirt, and blouse, about $1450. Saks Fifth Avenue; Montaldo's; Dayton's; Harzfelds; Frost Bros.; Neusteters. Variations on the theme, *far right:* the black ciré raincoat with a green windowpane check. Over a green/black checked wool/mohair coatdress, ruffled at the neckline. Worn here by Carol Alt. Coat, about $560. Coatdress, about $1370. Saks Fifth Avenue, NYC; Balliet's; Sakowitz; Neusteters. Hair, Harry King; makeup, Alberto Fava. Details,last pages.**

Denis Piel

THE NEW YORK COLLECTIONS

THE NEW YORK COLLECTIONS

*What was unexpected: not the luxury, the casual attitude, or the ease—constant elements in evening dressing at Geoffrey Beene. But the way they were translated and heightened this season in the context of his coat-dressing.*

*Suddenly, new options at night with a different level of ornamentation. Options that start with a wonderful coat . . . a coat that's as dashing, as quick to move as a cardigan—it's that soft and easy—with the softest underpieces. For every degree of evening, the most beguiling new ways to look . . .*

## STYLE . . . AND SOMETHING MORE AT GEOFFREY BEENE

***Far left:*** **Coat-dressing as the perfect dinner-dressing. His black wool mohair coat reversing to red panne velvet. And underneath, the newest, *prettiest* short dinner dress anywhere: a pullover "shirt" of red panne velvet, gathered, touched with black lace. A knockout! . . . here, on Kelly LeBrock. Coat, about $2100. Dress, about $2330. Saks Fifth Avenue; Nan Duskin; Dayton's; Neiman-Marcus; Frost Bros.** ***Near left:*** **For a different kind of evening . . . a collarless white wool mohair coat striped in gold lamé. Over a beautiful pyjama: in metallic jersey—soft-pleated pants, side striped in gold; the pullover gathered at the wrist and shoulder, piped in gold. Worn here, by Lisa Taylor. Coat, about $1550; pyjama, about $1024. Bergdorf Goodman; Nan Duskin; Dayton's; Frost Bros.; Sakowitz; Frederick & Nelson. These two pages: hair, John Sahag; makeup, Alberto Fava. Details, additional stores, last pages.**

Denis Piel

# STYLE... AND SOMETHING MORE AT ALSTON

*Halston covers all the bases. In the wide range of his Couture, Originals, and Sportswear divisions—some of the season's most terrific clothes. And, in everything, his special sense of sophistication. The evening looks: ravishing! Skirts with unusual, inventive shapes; tops with very pretty collars. Looks that make you smile . . . festive as fireworks! Halston knows that no matter what image a woman projects for day—she wants glamour at night. For a change, for contrast, for delight.*

**From Halston Originals, *opposite,* confetti sequins on tulle, a romantic ruffled collar, petticoats puffing up a shorter-at-the-front skirt. About $1500. Late October, Halston Boutique, NYC. A small tulle jacket, *this page,* all sequin starbursts, wrapped over a bare, bias crêpe top. With his wonderful signature skirt—a narrow bias wrap that dips to a point at the back. Jacket (about $600) late October at Halston Boutique, NYC. Top and skirt (about $610) late October at Bergdorf Goodman; Montaldo's; Martha, Palm Beach & Bal Harbour; Sakowitz; Bonwit Teller; all Halston Boutiques. Worn by Kristian Alfonso, *left;* Kelly LeBrock, *right.* Jewelry, Elsa Peretti of Tiffany. These four pages: hair, John Sahag; makeup, George Newell. Details, stores, men's clothes, see last pages of this issue.**

Denis Piel

*For most American women, the mainstay of day-to-day dressing is something casual, classic, movable. It's a look you can count on finding at Halston. And you can count, always, on his giving it an extra edge, a different dimension. His sportswear—thought-out, polished, city-oriented—not strictly for hacking around the country. Part of the reason it works so well, looks so attractive—Halston makes real clothes for real women. Always with shapes that are flattering, easy to handle. Another part of the appeal: the luxurious fabrics that are a Halston hallmark. Another: one hit of brilliant color with the black he believes in, shows in everything.*

## STYLE... AND SOMETHING MORE AT HALSTON

**From Halston Sportswear, *opposite*: his basic cashmere/silk cardigan (about $170) with the white silk crêpe de Chine blouse that came out again and again (about $152); sleek leather pants (about $420); a red leather cummerbund. More black leather, *this page*: a go-over-everything 3/4 coat (about $780). Here, over straight purple wool jersey pull-on pants (about $150). Both turnouts available late September. To order at Saks Fifth Avenue, NYC; Nan Duskin. Also at Kaufmann's; Balliet's; Frost Bros.; all Halston Boutiques. Wearing these terrific looks, Eva Voorhis, *opposite*; Lisa Vale, *this page*. Jewels by Elsa Peretti of Tiffany. Accessories, men's clothes, additional stores, next to last pages.**

THE NEW YORK COLLECTIONS

*Everybody's talking about Michaele Vollbracht's clothes. Dramatic. Unconventional. One-of-a-kind "happy coats": oversized kimonos, shaped from real Mexican blankets; trimmed in sequins, in suède. Silks and chiffons in his own standout fantasy prints. (He started as an illustrator; the design company is only two years old.) Most of his clothes: "strong statements." Most, for evening only. But some—when you remove the runway trappings—are very wearable pieces. The character is there, and the uniqueness—but the look is manageable, even by day.*

# M

## STYLE... AND SOMETHING MORE AT ICHAELE VOLLBRACHT

**Two of his sensational turnouts—tenty leather coats lined in quilted silk with his imaginative horse prints; matching silk tops; and leather pants, tuxedo-striped in contrasting color. Worn by Gia Carangi, *opposite*: coat (about $1750); tunic (about $350); pants (about $500). Saks Fifth Avenue; Frost Bros.; Capriccio, Scottsdale AZ; Joseph Magnin. . . . Worn by Kelly Emberg, *this page*: coat (about $1750); blouse (about $420); pants (about $500). Saks Fifth Avenue (to order). Frost Bros.; Capriccio, Scottsdale AZ; I. Magnin. Hair, Harry King; makeup, Way Bandy. Accessories, last pages.**

*If you ever thought of grey as one color, think again. This fall, makeup (and hair) colors prove that—just as in nature—one impression is made of many parts. . . . Here, two, three, four kinds of grey blend together to produce . . . orchid, a special eye makeup for Black skin (see Beverly Johnson, left), brushed over brows, a point of focus. Right, three fawn shades produce pale gold for the eyes. The colors with a difference, left, Christian Dior's African Dusk/Carthage Eye Shadows, Rose Bengal Cheek Color, Raging Red Lipstick. Right, Elizabeth Arden's Roseland Mist eye shadow, First Blush cheek color, Daybreak Rose lipstick. Judyth Van Amringe's blue beads, Tess Sholom for Tess Designs earrings. Earrings, this and following sketches, inspired by Ted Muehling. Stores, see last pages.*

The biggest news: makeup colors that give you the best chance yet to work with color with confidence. What makes the difference? Superb subtlety—tone after tone (and in haircolor, tint after tint) work together to deliver the most *natural* coloring possible. It's nothing to do with "playing safe"; more, "you can hardly make a mistake. . ."

# BEAUTY: THE NEW COLOR FOCUS

Hair, Harry King; makeup, Way Bandy
Photo: Denis Piel, drawing by Antonio

THE
NEW COLOR
FOCUS

*Believable beauty—that's the goal. For the mouth, shape (above) with a pencil, then color peachy (matte by day, glossier at night). Blusher adds to the cheeks' "surface." Because new eye colors are only a hairsbreadth apart, three or four together deliver not so much color, as softness, a "frame" for true eye color. One fine way to achieve this subtlety: Estée Lauder's Venetian Court Colors—Sherried Melon lipstick, Rose Marble blusher, Violet Festival and Muted Melon eye colors, Evergreen mascara on lower lashes, Plum Royale on top. On the right, another point of focus: a smoky kohl pencil rimming eye shape first, ombred shadows blended around eye crease, a "blush" of soft rose brushed over brows, cheeks, and lips by Orlane: Châteaux de la Loire colors, Chevreuil (soft brown), Beige Tourterelle, Blanc Magnolia eye colors, Brun Rose cheeks, Château Rouge lipstick.*

# LESS COLOR/MORE FOCUS...

What this season's new makeup trends prove: whatever your skin tone, you don't need to overdo color to prove a point, to focus attention. "Underdo" is far more interesting, more sophisticated, and, above all, more natural. Not because of *less makeup;* just *less color,* no show-stopping reds, unequivocal blues/greens (who ever wore them, anyway?). The new soft neutrals (bone, grey, rose, teal) accentuate with more precision and are a cinch to apply and blend

Antonio

Antonio

*Stains, key new word in hair-color, now have the same subtlety as makeup colors and application is easy, fast, delivering special effects like the aubergine note in Roseanne Vela's long blond hair (left) focusing attention on her clear skin, "neutral" eyes, soft mouth. Light-catching color, left, all from Chanel: Red Copper lip gloss, Copper powder blush, Blue Cypress/Teal shadows, Ombre Cristalline II cream highlighter, Green smudge eye pencil. More light: Geoffrey Beene's plum blouse; fur jacket, Geoffrey Beene for HBA Furs. Earrings, Isaac Manevitz for Ben-Amun. Details, last pages.*

*For an evening of fantasy (above right), hair and face color are "blushed" with the same color value—rose to orchid, interpreted by Charles of the Ritz, Plum Perfect lipstick, Going Places Plum blusher, Business Lunch Plums Revenescence Eyeshadow Trio, Mauve Decade Roux rinse used on damp hair.*

Hair, Harry King; makeup, Way Bandy

# "MAKEUP" FOR THE HAIR

At last it's feasible to use color on the hair as you use makeup on the skin. Why? It can now be removed as easily as it's applied, brushed on, combed through, rinsed in...and out the same night (if you feel like it), helping hair and face coordinate in a way never possible before

Antonio

The haircolor advantage: more body, more shape, as well as the luster and life that highlights, stains, and color washes can bring...all part of the new beauty focus for fall...and there's more. A move to help shape, softly, through "root training," a combination of light perming, setting with conditioning gels, blow drying at the roots, gently backcombing—all encouraging hair to "grow up," and to give "built-in" height

# IN SHAPE WITH COLOR

*The key to great haircolor results—a simple equation: the deeper the "stain" or wash and the lighter (or drabber) the natural color, the stronger the final effect. For instance, below, faded fair hair is instantly responsive to gold-to-apricot tints; on darker hair, the same warm colors would produce a more restrained burnished look. Warm hair/gold face with Diane Von Furstenberg's New Wave Metallic collection. (One more note: nails paler as they will be this fall.) Left, darker blond hair cut asymmetrically (shorter back, longer sides), "washed" through with peach highlights; makeup almost monochromatic but for the pale eyes, stronger mouth. Bronzine cheek color, Prisma Copper cream eye shadow from the new Le Harlequin collection, Venetian Bronze/Florentine Bronze Lip Duetta, all from Borghese.*

*...nascence sweatshirt, ...ard tights, and dance ... by ...apezio ballet. Mimi's Details stores. Read to ... pages. Hair, John Sarag; makeup, George Newell*

# The fitness game: beating exercise boredom...

Getting some fun—and a kick!—out of exercise, as our model (who's practicing karate) does, *left,* is the secret to beating the monotony of exercising—the turn-off problem we all face one time or another. As with everything else in life, when you're in a rut, you're bored . . . and working out is no exception. To keep you going, to get pleasure from exercise, you've got to "inject" it with some excitement . . . some versatility.

The reason to keep any program going: "It's easier to *maintain* good health, than to *regain* it once it is lost," says Kenneth H. Cooper, M.D., who developed the U.S. Air Force aerobics program and who has authored several books on the subject, among them *Aerobics For Women* (M. Evans & Company, Inc.). For health maintenance, you need to exercise. . . . Stop-and-start conditioning has no value in building aerobic capacity—the most important health-promoting fitness routine you can do. "You have to make up your mind to exercise—twenty to thirty minutes daily or every other day."

How to do that . . . and enjoy it? One of the best, most "natural" ways of sticking with an exercise plan is through a "rotating" system—doing several different kinds of exercise each week . . . walking one day (and whenever you get the chance!) . . . playing tennis the next . . . trying something new, something daring—karate *(Continued on page 513)*

## GET FIT... KEEP FIT!...

EDITOR'S NOTE: *Susan Tolchin is an associate professor of public administration at George Washington University. Martin Tolchin is Congressional correspondent in the Washington bureau of The New York Times. They are the authors of "Clout—Womanpower and Politics" (Capricorn Books, G.P. Putnam's Sons, New York).*

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The rage is gone. The laughter that greeted them, the party leaders who shunned them, the closed doors that barred them—all are largely relics of the past. Political purses no longer automatically snap shut when a woman candidate comes into view. Women are no longer considered sacrificial candidates or merely the inheritors of their husband's political estates.

Women finally have lost their amateur status in politics. They've turned professional, with pollsters and media advisers, fund raisers and campaign managers. And as candidates they are finding a new sense of sisterhood at the polling booth, where there is increasing evidence that women voters finally are recognizing the connection between womanpower and their own welfare.

Entering the '80s, women find themselves on the brink of power only because they at last have created their own networks, finally realizing what men have known since they first began hunting in packs thousands of years ago: that power rests on a firm grounding of organization and teamwork all directed to a single goal.

As women's networks become more visible, they become a force to be reckoned with, which explains why party leaders and "fat cats" now take them seriously even if they might not exactly roll out the red carpet. Women are a constituency and, like other groups, are in a position to demand the rewards of power for all the votes, money, and time they've poured into the political system for so long. They've come a long way from former New Orleans Mayor Moon Landrieu's assessment eight years ago (he's now Secretary of Housing and Urban Development): "Women do the lickin' and the stickin' while men plan the strategy."

Women are ready now to use their clout to promote their own careers as well as the interests of other women. And although they may not have yet won the big issue—the ERA—they are slowly chipping away at male dominance of the power structure where ultimately their greatest successes will be achieved. "Women should use the word 'power,' " advised Ann Lewis, the smartest political operative in Washington, and administrative assistant to Representative Barbara Mikulski, the feisty Congresswoman from Baltimore. "For women,

PEOPLE ARE TALKING ABOUT...

# WOMEN

BY
SUSAN AND MARTIN
TOLCHIN

**American women and politics: where do we stand in this election year? Are we on the verge of a power breakthrough? Have we come of age politically? Do we make a substantive difference when we are in office?**

**Here, and on the next three pages, a hard-hitting report and analysis of where we are now from a Washington-wise wife and husband writing team**

All photographs are from UPI, except for those of: Susan

the first goal is to leverage your power. Gain power. Use it well. Get more." Those in power agree that women are on the edge of power. "Women influence top decisions wherever you look," said Sarah Weddington, Assistant to the President. "We're making a reality of the women's perspective and viewpoint. Whoever is the next President will not be able to wipe out the gains of good strong women in government."

Those gains prove that women in politics really do make a difference. As a group, they tend to provide a humane perspective and to promote social programs as well as women's issues.

One example of an increasingly powerful network that shows that women can collectively make a difference is the seventeen-member Congress Women's Caucus, which includes Senator Nancy Kassebaum of Kansas. The group recently met with Paul Volcker, chairman of the Federal Reserve Board, to protest that credit sellers had been using the credit crunch to cause undue hardships to women.

The delegation was led by Representative Margaret Heckler, Republican of Massachusetts, and author of the Equal Credit Opportunity Act. She later reported that Volcker promised to monitor more closely reports to the Federal Reserve System to see if women were experiencing problems.

Similarly, Barbara Mikulski recently shepherded through the House legislation to provide shelters for battered women.

In her three terms in the New York legislature, Karen Burstein successfully sponsored legislation including a revision of the rape laws, a domestic violence bill, revision of the credit laws, creation of facilities for displaced homemakers, and medical insurance covering women during pregnancy disability.

Women in politics also make a difference in hiring and promotion policies. "When I appoint someone to a board, generally it will be a woman," said Carol Bellamy, president of the New York City Council. "I know that all the other people will be appointing men. I appoint some men, but I look for women."

Fifty percent of Bellamy's staff consists of women, leading other city officials to improve their own records with regard to hiring women. She also introduced legislation barring discrimination against women and minorities in private clubs when more than 20 percent of the members use the club for business purposes, on the grounds, as she said, that "many of these clubs are actually public meeting places, providing contacts crucial for professional success." Bellamy also feels women politicians make a big difference as *(Continued)*

# N IN POLITICS

## WOMEN WHO ARE IN POWER NOW

*1. Olympia Snowe, Congresswoman, Maine 2. Shirley Chisholm, Congresswoman, New York 3. Cardiss Collins, Congresswoman, Illinois 4. Jane Byrne, Mayor, Chicago 5. Dianne Feinstein, Mayor, San Francisco 6. Lila Cockrell, Mayor, San Antonio 7. Nancy Stevenson, Lt. Governor, South Carolina 8. Carol Bellamy, President, N.Y. City Council 9. Ella Grasso, Governor, Connecticut 10. Patricia Schroeder, Congresswoman, Colorado 11. Millicent Fenwick, Congresswoman, New Jersey 12. Carol Greitzer, Councilmember, New York City*

Alter, Lynn Cutler, Jeanette Reibman, Bess Myerson, Donna Shalala, Elizabeth Holtzman, Barbara Mikulski, Mary Gojack, Jane Byrne, Carol Greitzer, Cardiss Collins.

*(Continued)* role models. "I love it," she said, "when a parent drags a kid over to meet me, usually a daughter. People realize women can be articulate, competent, and can understand financial matters. You worry, though," she added, "when we mess up, it's for all women."

When Sarah Weddington referred to "good strong women in government," she made special reference to Donna E. Shalala, former Assistant Secretary of Housing and Urban Development, recently appointed president of Hunter College in New York City, as a prime example of someone who used her office in many imaginative ways to improve the status of women. In Shalala's office, 60 percent of all promotions were given to women. Shalala assured that shelters for battered women would be eligible for funds under the community-development-block grant program, and initiated a project involving women and mortgage credit, which both informed women of their rights under the law at the same time it educated bankers concerning women's credit-worthiness. Across the board at HUD, Shalala initiated a review of department regulations, changing those that discriminated against women. "A woman in high office who does not use that office to humanize and help is not an achievement for any of us," she said.

There still are, of course, women in politics who do not relate to other women, who do not develop women protégés or concern themselves with humane issues. More often than not, they claim that their success owes nothing to the Women's Movement, although women in every field of endeavor have benefited from the legislation and sensitization wrought by their activist sisters. But those women who have achieved the greatest successes have overcome the jealousies and rivalries that beset politicians of every stripe and have directed their efforts toward the continued progress of women's rights.

The time is now ripe for women to move in greater numbers into political office where they can make even more of a difference. The networks, skills, and techniques they have developed augur well for this year's group of Congressional candidates. Gone are many of the frustrations that previously marred campaign experiences of many women seeking elective office. In their place is a new sense of professionalism on the campaign stump.

"Women are beginning to understand that you've got to have a pollster and a campaign manager," said Pam Fleischaker, candidate-services director of the Women's Campaign Fund. "It's no longer five ladies from the League and your daughter's college roommate."

A richly diverse group of approximately fifty-six women are now cam-

## A LOOK AT THE NUMBERS

- **Three women have held cabinet posts in the Carter administration—Shirley Hufstedler (Education), Patricia Roberts Harris (Housing and Urban Development, and Health and Human Services), and Juanita Kreps (Commerce)—equaling the number who have served in the previous two hundred years.**
- **The number of women federal judges has leapt from 1.8 percent to over 5 percent during the past four years.**
- **This year, women made up half of the 1666 delegates at the Democratic National Convention, owing to previous party reforms.**
- **In the last ten years, the number of women in state legislatures has more than doubled—from 305 (4 percent of all legislators) to 774 (10 percent).**
- **Ella Grasso of Connecticut and Dixie Lee Ray of Washington were the first two women governors elected in their own right.**
- **Jane Byrne of Chicago, Dianne Feinstein of San Francisco, Lila Cockrell of San Antonio are among the seventy-eight women mayors of cities with populations of more than thirty-thousand.**

# WOMEN IN POLITICS

## UP FOR ELECTION NOW

*Congressional hopefuls: 1. Lynn Martin, for the House from Illinois 2. Elizabeth Holtzman, for the Senate from New York 3. Mary Anne Krupsak, for the House from New York 4. Polly Baca Barragan, for the House from Colorado 5. Karen Burstein, for the House from New York 6. Susan Alter, for the House from New York 7. Jeanette Reibman, for the House from Pennsylvania 8. Mary Gojack, for the Senate from Nevada 9. Bess Myerson, for the Senate from New York 10. Lynn Cutler, for the House from Iowa.*

paigning for seats in the U.S. Congress, where they hope to join the sixteen women now in the House of Representatives, and the lone woman Senator. Although the number of women Congressional candidates has not increased substantially since 1978, the current crop is more serious, more professional, better experienced, and more likely to win.

"There's a qualitative difference this year," said Marybel Batjer, director of political planning at the National Women's Political Caucus. "Almost all of them hold elective or appointive office. There are fewer naïve women. They've been in the system. They know the issues. They know how to run."

Groups like the Caucus and the Women's Campaign Fund hold the key to women's political success. The Women's Campaign Fund, for example, supplies women hopefuls with the two not unrelated resources most needed: money and contacts. This year, the fund contributed over $77,600 to twenty-four women candidates at the federal level and to sixty-five at the state and local level; the fund was also instrumental in introducing candidates to potential contributors, people in corporate and labor political action committees (PACs).

"We put together a schedule for them," said Ranny Cooper, executive director of the Fund, talking of women candidates who come to Washington seeking help. "A woman will see twenty-five to thirty PACs depending on her party and issue preferences. We've had marked success with the corporate PACs like Mobil and Philip Morris, which are becoming more interested in women candidates."

Unfortunately, the millennium for political women has not yet arrived. Even though fund raisers and PACs of various persuasions no longer automatically shy away from women candidates, raising serious political money continues to be a problem for women and remains the foremost obstacle to their success. For some reason—not unrelated to their own insecurities—women still find it more difficult to ask for contributions for themselves, even though they are superb fund raisers on behalf of others. Even the most sophisticated political women behave like virgins when it comes to money in politics, almost as if they are convinced of its illegitimacy.

In addition, many of the traditional women's networks remain relatively powerless in the political arena. They are social and service oriented, steer clear of power and political ambition, and focus on "issues" instead. The League of Women Voters, for example, raised one-half million dollars to sponsor primary forums and Presidential debates, but its leaders still shy away from entering "partisan politics" with gloves off. Contrast the Kiwanis, *(Continued on page 524)*

## WHY NOT A MS. V.P.?

**Jimmy Carter is expected to appoint the first woman in history to the United States Supreme Court, but neither he nor any other Presidential candidate has ever really considered a woman as a running mate. Yet the time is ripe for a woman Vice President. Do the dimensions of the job, or the stature of those who have held it, suggest that a woman could not qualify? The facts are that the Vice Presidency is no more difficult than many other top government jobs that women now hold—it may be less so; and more than one unknown has been placed on the ticket. For a long-shot Presidential candidate like John Anderson, a woman could add excitement to the campaign. She would have to be a Democrat, with moderate views and a record of achievement; cabinet members Patricia Roberts Harris and Shirley Hufstedler come to mind. But women's real chance will come when a front-running candidate finally recognizes that women are a formidable constituency and, when they join forces, become a powerful interest group that must be appeased with a representative on the national ticket.**

## FUTURE WOMEN PRESIDENTS?

*1. Eleanor Holmes Norton, Chair, Equal Employment Opportunity Commission 2. Sarah Weddington, Assistant to the President 3. Rose Bird, California Chief Justice of State Supreme Court 4. Nancy Kassebaum, Senator, Kansas 5. Patricia Roberts Harris, Secretary of Health and Human Services 6. Shirley Hufstedler, Secretary of Department of Education 7. Barbara Mikulski, Representative, Maryland 8. Donna Shalala, President of Hunter College, New York City*

PEOPLE ARE TALKING ABOUT...

If the 'sixties turned back to the youth-oriented, jazzed-up 'twenties for inspiration, the 'eighties are taking a second look at the 'fifties—a decade that seemed like no fun when it was happening: the buttoned-up, cold-war years when the "silent" generation smoldered in hostility against official American culture.

Before the 'sixties let it "all hang out," self-expression, eccentricity, bohemianism—not to mention sex, drugs, and talking dirty—were enough to identify the opposition of "Beatnik" artists to the rest of polite society. The difference between Beatniks and hippies was that the 'fifties Beatnik really *was* a marginal character, unable to adjust to the world of grey-flannel organization. Hippies, on the other hand, finally turned out to be everybody—the rich and the poor, drifters and doctors alike, took on avant-garde attitudes.

Those who were artists in the 'fifties usually made art because they couldn't do anything else; the artists of the 'sixties thought of art as a viable professional career. Certainly,

*(Continued, page 513)*

# Look back in admiration: American art in the 'fifties

By Barbara Rose

***ABOVE: IN THE CURRENT EXHIBITION, "THE FIFTIES: ASPECTS OF PAINTING IN NEW YORK," AT THE HIRSHHORN MUSEUM IN WASHINGTON, DC, FRANZ KLINE'S "COMPOSITION," PAINTED IN 1950, IS AN EXAMPLE OF THE DARING AND SELF-CONFIDENCE OF AMERICAN PAINTERS IN A MUCH-MALIGNED DECADE THAT NOW LOOKS LIKE A CAULDRON OF CREATIVITY***

klin

Collection of Gerald S. Elliot, Chicago

By Carter Ratcliff

# penn

ABOVE: NUDE BY IRVING PENN, ONE OF HIS 1949-50 PHOTOGRAPHS AT NEW YORK'S MARLBOROUGH GALLERY. LIKE THE PAINTERS AND SCULPTORS OF THE PERIOD, PENN HAS REMADE THE FEMALE FORM TO GIVE IT UNIVERSALITY

A few of Irving Penn's nude women of 1949-50 are slim, touched with the sixteenth-century grace of the nymphs Primaticcio painted on the walls of Fontainebleau. Most of them are Rubensian, at the very least. In fact, these figures are so thoroughly *there* in Penn's photographs—so impressively present—one thinks less of painting than of sculpture. The entire series of seventy-six images—16″ x 16″ silver prints on view September 4 through October 1 at the Marlborough Gallery in New York—acknowledges the power wielded by the massive stone and bronze figures of the Renaissance and antiquity. Even in daily life, we see the body through a haze of art. Penn doesn't try to disperse the haze. That would be a hopeless task. Instead, he lets his photographer's eye function as a searchlight to pierce through centuries of traditional form to the body that lives and breathes apart from esthetic intent. So these nude women are both themselves and startling variants on long-established ideals of femininity. To Penn's eye, *(Continued on page 513)*

# Going back to basic rituals can renew us now

# women's

EDITOR'S NOTE: *Francine du Plessix Gray, who studied at Bryn Mawr College from 1948 to 1950, is the author of the novel "Lovers and Tyrants" (Simon and Schuster). At present she is finishing a generational novel set in twentieth-century America. The following article is the text of her address given at the commencement exercises in 1980 at Bryn Mawr College.*

On the morning of May 1, 1949, I was said to be the only member of the Bryn Mawr freshman class who refused to dance around the Maypole. It's not that I overslept. Quite the contrary. I was up at 5:00 A.M. in a state of indignation, staring at the preparations of May Day with the disdain of an agnostic British colonel observing, in New Delhi, some archaic ceremonial of the Indian religion. Surrounded by nostalgically preserved Henry Wallace-for-President buttons, I paced my room at Pem West dorm muttering Wordsworth's line about "a Pagan suckled in a creed outworn," feeling proud of being an emancipated woman, some kind of a vague Marxist, a Freudian, and thus a predestined anti-Maypoler. Having read *The Future of an Illusion* (just once) with enthusiasm unbounded, I then looked upon any ritual that savored even faintly of myth or liturgy as a vestige of humanity's childhood which must be instantly dismantled to speed the progress of mankind. I may have been excessive in the virulence of my disapproval, but I was hardly an anomaly. For I belonged to that last generation which could still believe blindly in the Enlightenment myth that salvation lies in an accelerated rationalization and secularization of society, in the hastened improvement of scientific method.

There's another, more subtle way in which I'd been indoctrinated against the Maypole by the ethos of the past two centuries. The efficient propaganda machine of the male ruling class had brainwashed me into looking upon all exclusively female rites as trivial, petty, faintly comic. Quite as deplorable as the Maypole were baby showers, garden clubs, pie-baking contests, the sight of women knitting together in a college lounge, and numerous other civilities replete with symbols of nurturing which effect deeper bonding among women. In fact, what frightens me most about Francine du Plessix in 1949 is the extent to which she respected and envied most *male* cults of bonding, short of football, the hunt, or the military life; the way she reverently participated, whenever allowed, in such male rites as poker games, pool rooms, backgammon tournaments at the Harvard Club, Saturday-night drinking fests. Suffice it to say that if I were to encounter today that young woman who refused to celebrate the resurrected spring in May of 1949, I'd look upon her as a hopelessly outdated relic of early twentieth-century materialism, a kind of mastodon. For the past decade and a half has made it painfully clear that we've been secularized and deritualized beyond forbearance; that the Enlightenment's promise of salvation through technology has radically failed; that in the great debate between Freud and Jung concerning the transience or permanence of religious ritual, Jung's view has been the prophetic one: Our expressions of joy, sorrow, hope, and particularly our need to honor some form of transcendence will always seek ritual channels if our psychic balance is to survive. Thus, it's more important than ever in 1980 to stress the historic role women have played as guardians of the many rituals for which we're now so famished; and to confront the problems we may face if we wish to *remain* the guardians of these traditions.

I remember already being annoyed, in the 1940s, by the many sly allegations concerning the phallic symbolism of the Bryn Mawr Maypole. Tomboy that I was, if I'd believed them I might well have been the first to lead the dance. But even then they struck me as part of that vulgate Freudianism which interprets as phallic every tree, knife, waterfall, or fountain pen in sight. The Maypole ritual, on the contrary, bothered me then for many of the reasons I honor it now—I see it as a profoundly female ceremony with rather sacred overtones. It is a celebration of the regenerative forces of nature, a vestige of the tree worship that has thrived in every corner of the globe since the beginning of ritual consciousness. Throughout the Mediterranean culture, which was the matrix of our own, the tree was a prevalent embodiment of the Mother Goddess; more exultantly than any other object in nature, it has symbolized for millennia the glory of the resurrected year. And according to Sir James Frazer, who still remains uncontested on this point, Bryn Mawr's tenaciously preserved Maypole ritual seems to descend directly from this venerable cult of the tree as symbol of immortality and rebirth.

> "Our expressions of joy, sorrow, hope, and particularly our need to honor some form of transcendence will always seek ritual channels if our psychic balance is to survive"

By keeping such a primeval tradition alive throughout those materialistic decades, when skeptics such as I saw it as an archaic eccentricity, Bryn Mawr has been more prophetic than any other academic community I can think of. For, by the end of the Vietnam years, the massive exodus of our youth to Oriental sects, our renewed fascination for the mythic and the occult evidenced our nostalgia for some golden past in which our lives were still structured by the authority of ritual observance. However sympathetic we may be with such archaic longings, we must remain wary of their excesses. Most cultural regressions to past forms tend to bastardization and barbarism. A craving for unduly authoritarian modes of religion can lead to the shabby travesties of the Reverend Sun Myung Moon, or to the tragedy

# rites

**By Francine du Plessix Gray**

of Jonestown, Guyana. An analogous nostalgia for the past among political scientists is resulting in the right-wing paganism of some of France's *nouvelle droite*.

There might be only one domain of experience in which our renewed thirst for authority and tradition can find a genuine expression. And that is on the tribal level in those ritual observances of the home and the community which have to do with the secular and sacred core of human affections: with our need to civilize the young, tend to the ill, the aged, and the dying, to maintain strong family ties, to preserve the religious rituals of our own native traditions. It's more important than ever to stress that most of these rites customarily have been performed and preserved by women. For until very recently, the human race has been traditionally divided into the opposite models of Penelope and Ulysses, or, more subtly, of Antigone and Creon. Women as tender of the hearth, custodian of most ethnic rituals and religious customs, safeguarder of tribal memory versus man the explorer, innovator, technocrat, who in his nomadic obsession for power and control tends to neglect many time-honored traditions. This division between cultic woman and secular man is poignantly expressed in a letter written by Cicero to his wife in the year 58 B.C. "My dear, I truly desire to see you as soon as possible, and to die in your arms, since neither the gods whom you have piously worshipped nor the men whom I have always served have shown us any thanks."

Women's historic role as guardian of rituals has been as exalted by some as it's been condemned by others. Henry Adams, for instance, sees woman's cultic nature as the very glue of civilization, a felicitously conservative power which "has preserved the customs of civility, supplied the intelligence, and dictated the taste." Freud, on the other hand, sees it as a perniciously reactionary force which tends to curb the progress of mankind. And popular folklore divides the sexes into woman the rememberer and man the forgetter, as evidenced by the exclusively female chorus that weeps as the husband comes home from the office, "Today is my birthday," or "You forgot our anniversary for the third year in a row." Yet all these views overlook the following issue: What is the particular effect of ritual on *women*'s lives? I sense that our so-called conservative guardianship of tribal memory can be a paradoxically radical and liberating force, and that our fidelity to ancient observances often has been an effective way of achieving autonomy from male society. It's in this context that I'd like to talk about a few of the more ritualistic women in legend and history, beginning with the inevitable example of Antigone.

Antigone commits civil disobedience against her uncle Creon, King of Thebes, by giving her brother the burial rites that are a central feature of the Greek religion, rites denied him by the king because he has sinned against the state. Since the essence of tragedy is to oppose two different but equal levels of justice, it's important to stress that Creon is not necessarily a tyrant, simply an efficient bureaucrat, *le politicien moyen sensuel*. One of the most striking aspects of this great play is the manner in which Antigone totally transcends the sex roles traditional to her society. She's profoundly female in her fanatic guardianship of religious rites. Yet, she's rejected the warning of her sister, Ismene, that women were not born to contest any man-made laws; she's being very masculine in her disobedience of male authority. And Antigone's androgynous behavior throws Creon into a state of confusion. Although Creon keeps accusing Antigone and her followers of excessive femaleness for upholding the sanctity of religious rites ("Abominable spirits, woman-led!"), he simultaneously attacks Antigone for her repugnantly masculine behavior. And in the latter part of the play, he keeps referring to her in the male gender. Creon's confusion is understandable for Antigone indeed fuses the male and female principles as few heroines ever have. After acting out a virile role by her defiance of male authority, she reverts to the most traditional female instincts as she's taken to her death, lamenting, "He has taken me away before my nuptials, having never known married joy or tender motherhood." So, Antigone typifies a quality most precious to contemporary women, a spiritual androgyny that might enable us to contest and contend in a man's world while retaining the full richness of our female instincts.

I turn next to another kind of woman who has preserved her autonomy and power through rigid observance of ritual tradition—the Roman Catholic nun. While attacking the profound misogyny of medieval times, most feminist historians are overlooking the liberating power of one of its central institutions—the monastic enclosure. Even though she might have to pay fealty in times of crisis to a male hierarchy of bishops, the nun's only vow of obedience is to the superior of her women's order; and, until our so-called liberated twentieth-century, monastic communities have created the greatest measure of autonomy ever offered to us. Here are women who have chosen celibacy rather than enter into prearranged marriages that would enslave them to the cycle of childbearing, who have founded colonies in which the hierarchies of sexual dominance are quite overturned. Nuns are women who say, not unlike Antigone, my ultimate allegiance is to a transcendent immutable order that is superior to the fluctuating laws of any secular male state. They are women who have gained and retained their power base by upholding the more ancient traditional modes, and who've often served as the most prophetic critics of their male peers. It was Catherine of Siena and St. Bridget of Sweden who first told the Pope to get the hell out of Avignon and back to Rome where he traditionally belonged. It was Theresa of Avila who helped reform monastic life by resurrecting the finest elements of the Carmelite tradition, and who became the spiritual mentor of St. John of the Cross.

> "The family meal, a basic ritual, cultivates in us a curb of natural greed, a capacity for sharing, generosity, thoughtfulness"

"The proper study of mankind is woman." Words not written by Kate Millett or Germaine Greer, but by Henry Adams in the 1880s. If I were to describe the decline in quality of life enjoyed by women in the West, I'd say that it decreased in proportion to the decrease of *(Continued on page 514)*

# A WOMAN'S *DOMAIN*

## DIANE VON FURSTENBERG'S STUNNING NEW YORK APARTMENT IS HER STATEMENT ABOUT HERSELF—A REFLECTION OF A WOMAN CONCERNED WITH OTHER WOMEN

"This is definitely a woman's apartment," says designer Diane Von Furstenberg of her New York home, "and the first I've lived in that is totally me. It's not 'decorated,' it's a statement about my life, my taste. It's also very much my fantasy. Here are all the personal and cherished things that I've accumulated and bought: the Gallé and Tiffany glass bowls, vases, lamps—the Victorian, Symbolist, and early twentieth-century paintings. Almost all of the paintings and sculptures are of women—that's my theme. I love being a woman, and my business is based on selling to women. The apartment is like a salon—but it's also my home, where I live with my two children. This is my little kingdom; and when I walk in at night, I feel very protected and beautifully surrounded by things that I love." *(Continued)*

**Diane Von Furstenberg, *left,* in her living room, below a favorite painting, "Diana or Christ," by Edwin Long, 1881. "The painting is like a novel," Diane says, "you can stare at it for hours. Everyone who sees it has an opinion about whether the young Christian woman (center) will recant and worship the goddess Diana, or be thrown to the lions." On coffee table: assorted silver objects that are "leftover wedding presents," three porcelain black leopards—birthday present from a friend. Siamese cat, "Kenya," belongs to Diane's nine-year-old daughter, Tatiana. This page, *top:* living room views of reservoir, table bearing sculptured lamp by Leonard.**

## A WOMAN'S DOMAIN

**Bedroom, *above,* has typical "Diane" combination of prints: English roses on walls, leopard-printed rug. Dakota Jackson designed and made satin upholstered bed. On left night table, lamp with exotic '30s shade, has wood base made by Alexandre, Diane's ten-year-old son (with his sister, at the piano, *above*). On right night table, one of the two Gallé lamps in room, 1940s shawl. Painting of Italian girl with leopard, *left,* is from the '20s. *Right page:* Belle Epoque peacock mirror in Diane's bathroom is one of many "finds" from Diane's favorite antiques shop, Don O'Neal's United Arts and Antiques, in Beverly Hills.**

Karen Radkai

“MY BEDROOM IS THE PERFECT EXAMPLE OF ME—I LIKE TO MIX THINGS TO MAKE THEM A LITTLE FUN—AND NOT TAKE THEM TOO SERIOUSLY”

## A WOMAN'S DOMAIN

Living room, ***above,*** is filled with Symbolist paintings of women. On right wall, "Fortuna, a beautiful redhead dripping with jewelry" that Diane found in a jewelry store in California; "Fatima" over the mantel; "Lady with the Orange," by Gérôme, *at left.* On table under "Fortuna," another woman, "The Ice Lady," a sculpture by a German artist, Caussè (shown closeup, *left*), and much of Diane's collection of Gallé and Tiffany glass. Grand piano was restored by a friend, Dakota Jackson. In dining room, *right,* Diane wanted "a bit of Colette," achieved it with lacy cloth napkins, Venetian glasses, Phillipine mother-of-pearl shells as salad plates, chandelier of Quezal glass globes.

“I LIKE TO BE A LITTLE CONTROVERSIAL IN THE WAY I PUT THINGS TOGETHER—KEEP PEOPLE GUESSING ABOUT MY APPROACH TO GOOD TASTE”

*This page:* The impact of **Mary McFadden's** long black velvet dress, ruffled and pleated at the shoulder. Of rayon. About $1340 Bloomingdale's; Nan Duskin, Montaldo's; Pogue's, Cincinnati, Swanson's on the Plaza; Balliet's. *Opposite:* The most festive dress in all New York: **Bill Blass's** strewn with confetti, ruffled in tiers, in silk chiffon with a purple silk taffeta sash Bill Blass Ltd. About $1260 Saks Fifth Avenue; Nan Duskin; Montaldo's; Rich's; Sakowitz. On these four pages, makeup by Sandra Linter. Hair: this page, John Sahag; opposite, Harry King Accessory information, last pages.

Chris Von Wangenheim

# STAR QUALITY

*Patti LuPone has it! Onstage—where her high-voltage performance in "Evita" has won her a Tony award and cheers from sell-out audiences, night after night: with a big belting voice and all the authority of Eva Perón taking charge of Argentina, she conquers the Broadway stage. On these four pages: her show-business charisma in real life, in scene-stealing clothes for big-time evenings*

# STAR QUALITY

PATTI LUPONE

Chris Von Wangenheim

More of this season's most dramatic P.M dressing, worn by Patti Lupone

*Opposite:* Following the body— **Oscar de la Renta's** long coupe de velours chemise. About $850. October at Elizabeth Arden Salons; Montaldo's, Balliet's; Saksowitz; Frost Bros

*This page:* One of **Valentino's** best effects for evening—a silk taffeta top, ruffled diagonally, with one sheer net shoulder and sequined flower pallettes. Fabric, Taroni/The Ideacomo Group About $756. With sequined viscose culottes, ruffled at the hem. About $1326 October at Saks Fifth Avenue; Valentino Boutique, Washington DC; Montaldo's; Hattie; Sakowitz. Hair: Opposite, by John Sahag; this page, Harry King

Details, next to last pages.

# A Casual Attitude

On these six pages: What you want for the country, for any casual time/place—good-looking, basic pieces ... with a relaxed quality... that pull together without any fuss —but with unmistakable style

*Very engaging: A hand-knit wool peplum turtleneck ($130), left. And wool Harris Tweed pants ($130)—casual classics. From* ***Perry Ellis Sportswear.*** *Late September at Neiman-Marcus.*
*Right: Country "gear" with something more: the Indian hairlamb shearling jacket ($590), the softest leather skirt ($200), and a gutsy hand-knit wool sweater ($174) by* ***Peter Hatsi Androu*** *for* ***Samuel Robert.*** *Saks Fifth Avenue; Kaufmann's; Montaldo's; John Baldwin; Margaret's, Lobock TX; Frederick & Nelson (to order). Accessories, men's fashions, additional stores, last pages. All prices approximate.* *Beauty Note: The perfect makeup with this kind of dressing, from Etherea's new Colors of the Autumn Countryside collection. These six pages, hair, Eduard Tricomi; makeup, Sophie Levy, both of the Pipino-Buccheri salon.*

Andrea Blanch

# A *Casual Attitude*

Andrea Blanch

*New options to own for cool days in the country and on into the city. Left: A knockout—**Ralph Lauren's** Harris Tweed steamer that reverses to poplin ($596) . . . over his wool herringbone trousers ($210), knitted wool vest ($198), and white linen blouse ($178). Henri Bendel; Polo/Ralph Lauren, Chicago; Perkins Shearer, Denver; I. Magnin. . . . Below: One of the most charming jackets anywhere—a sheared nutria zipped 3/4 jacket ($2010) from **Ernst Strauss by Paul Schnell**, over a sweater and corduroy jeans. Saks Fifth Avenue; Balliet's; Esther Wolf. . . . Above right: Classics with an edge—a relaxed, wool tweed blazer, from **Charlotte Ford for Don Sport** ($124) . . . and her white wool trousers ($64). The Jones Store Company, Kansas City MO; The Broadway Southwest, Las Vegas. . . . Right: The special ease of cashmere—in a pullover ($152), pants ($200), and shawl ($180). Perfect at-home dressing anywhere. By **Giorgio Sant' Angelo for Daniel Caron**. Nan Duskin; Filene's; Gus Mayer, Birmingham AL; I. Magnin. For details, see next to last pages. All prices approximate.*

A Casual Attitude

# THE NEW YORK COLLECTIONS

*A good sweater: the first thing you think of—you want—for the country. Here, some of the best in a year of great knits. Left: Twin set from* **Ralph Lauren**—*a shorter wool "snowflake" cardigan ($260), and short-sleeve pullover ($198) . . . with baby-fine cotton corduroy pants ($90). Saks Fifth Avenue, NYC; Nan Duskin; Hudson's; Balliet's; Sakowitz; I. Magnin. . . . Below: From* **Paula Saker**, *a soft white knit to wear as a knee-length dress, a tunic, a long sweater –it's that versatile. Of lambswool/angora/nylon ($95). Berdorf Goodman. . . . Above right:* **Roberta di Camerino's** *unexpected jacket—a quilted leather "vest" with knitted sleeves ($420), and lean leather pants ($600). Roberta di Camerino New York, Palm Beach, Houston. Santos watch, Les Must de Cartier. Men's clothes by Denoyer, NYC. . . . Right: This year's shorter "aviator" jacket—softened in a creamy white knit of lambswool/angora/nylon ($84).* **Diane Von Furstenberg.** *Lord & Taylor. For details, additional stores, next to last pages. All prices approximate.*

Andrea Blanch

# DAY IN, DAY OUT— THAT WORK

# THE LOOKS FOR YOU

**You function on many levels every day . . . you need clothes that do the same. Clothes you can reach for any morning, knowing they'll make you feel attractive, appropriate, not "trendy" but "in style." Clothes that meet your demand for real value. Here, some of the looks that do it all.**

*Opposite: The backbone of a working wardrobe could be this* ***Calvin Klein*** *glen plaid wool suit with a jacket that's a little longer (about $290); a narrow skirt (about $110); and a surplice-front cashmere sweater as pretty as any blouse (about $180). Bergdorf Goodman (skirt to order); Saks-Jandel; Montaldo's; Gidding-Jenny; Swanson's on the Plaza; I. Magnin. . . .*

*Right: This season, when coat-dressing has come into its own—here, one of the best—* ***John Anthony's*** *Anglo wool twill coat—straight, easy, uncluttered. To wear over slim pants (both, about $660) and his soft signature blouse (about $130); over anything. Elizabeth Arden Salons; Charles Sumner, Boston; Montaldo's; Swanson's on the Plaza; Lina Lee. . . . These and the next two pages: hair, Garren at The Plaza; makeup, Paul Gobel; photographed at the National/Pan American Terminal, JFK International Airport. Accessories, details, see next to last pages.*

Guy LeBaube

*There's a way of dealing with a classic that gives it spirit and dash! You see it in the suit, below, by* ***James Daugherty for Rona****. In the color mix, the textured tweed, the longer, looser jacket (about $192). There's a way of wearing a classic that gives it individual style—i.e., a crunchy sweater knotted around the jacket shoulders. Lord & Taylor; Filene's; Garfinckel's; Marshall Field's.*

THE NEW YORK COLLECTIONS

*Dollar-for-dollar you get the most options with pieces that add up to a suit. And even more versatility if the pieces are unmatched. Above:* ***Leal's*** *wool plaid trim-as-a-riding jacket (about $270); a go-with-anything slim wool twill skirt (about $145); a boldly striped silk crêpe de Chine shirt (about $150) Bergdorf Goodman (jacket and blouse to order), Saks-Jandel, Hudson's, Ballet's; Frost Bros.; I. Magnin. . . . If you're going to have one coat: be sure it's slim, easy; slides over everything. Like the winner, opposite page, in wool/camel hair by* ***Jaeger*** *(about $495). At all Jaeger Shops. . . . From* ***Gianfranco Ferrè****, a knockout black wool coat, right—soft, full-skirted, tucked and shaped at the waist (about $1130) Here, over his cuffed, striped-wool trousers (about $410), oversized, large-collared mohair sweater (about $548). Bergdorf Goodman (trousers to order); Hattie; Stanley Korshak; Lou Lattimore; Lina Lee, Beverly Hills. Accessories, next to last pages.*

# THE LOOKS THAT WORK FOR YOU

Guy LeBaube

# THE LOOKS THAT WORK FOR YOU

2

Some women are happiest in a traditional, timeless suit. **1.** What makes the look so current—the fabric—nubby, confetti-colored knit. **Abe Schrader by Joseph Gargiulo.** About $540. Bergdorf Goodman; Lillie Rubin; South & West; Jacobson's; Harzfelds; Lou Lattimore; I. Magnin. . . . **2.** Whatever you want this season—you'll find it in a knit. If it's a dress-and-jacket—**Leslie Fay**'s attractive, capsleeved dress and matching cardigan. Simple as a sweater set and as easy to move around. About $90. Altman's; Jacobson's; Bullocks Wilshire; Macy's, San Francisco. **3.** Sleek, modern and dressed enough for the city, the new jumpsuits. For the most mileage, any-climate gabardine by **Pierre Cardin Sportif.** About $196. The polo shirt by Pierre Cardin, tricots. About [illegible] out at Sportsworks; John Wanamaker; Montaldo's; Marshall Field's; Robinson's, California; Macy's, San Francisco.

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...ant designed by ...Moses, a bright mo... hair cardigan—easy, unc... tered—the new finger-tip length that works as a jacket or a coat. About $270. Miller's Charleroi PA; Helen of Memphis; The Parisian, Birmingham AL. 5. When your day starts early, runs into easy evening—**Dominic Rompollo's** ...dneck dress—...kay. About $260. ...cks; Montaldo's ...shak; Lou Lattin... 6. What ...t an extra edge ...softer jacket, the ...s; the **Ilie Wacs** ...ays, obviously'— ...ut $330. Saks ..., Nan Duskin ...hak. The silk ...or **Sportswear** ...$100. Saks Fifth ...hese two pages, hair, Garren at the Plaza. D... Malige of Jean Louis Da... mid; makeup, Paul ...ssories, details ...ges.

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Guy LeBaube

# NIGHT AFTER NIGHT —a short dinner dress

*IN MOST PLACES, ON MOST NIGHTS, WHAT WOMEN NEED MOST—A SHORT, FESTIVE DINNER DRESS—SOMETHING LESS THAN A GALA BALLGOWN, MORE THAN A "LITTLE BLACK DRESS." AND, FINALLY, IT'S EASY TO FIND. HERE, 'SHORT EVENINGS," EACH A DIFFERENT DEGREE OF "DRESSING," EACH THE BEST OF ITS KIND*

W[illegible] your mood and the time and place call for glitter, this page. [illegible] or lots of glitter.

**Kasper for Joan Leslie.** About $520. Bergdorf Goodman (to order); Hudson's; Balliet's; Sakowitz; Frost Bros.

Glamour can be as easy as uncomplicated as a dropped-waist sweater dress, opposite. Just slip it on, sash it, go.

**Bill Blass Collection III.** The top, a wool/angora blend; the skirt, rayon and silk. About $290. Saks Fifth Avenue; Nan Duskin; Montaldo's; Hudson's; Balliet's; Frost Bros. Watch: Concord CC at Tiffany.

Beauty Note: With evening glitter, rich lip color. This page, Au Currant from L'Oréal's new Hot Off Le Rack collection. These four pages: hair, Christiaan Edward Tricomi of the Pipino-Buccheri salon; makeup, Mark Nahmias; Sophie Levy of the Pipino-Buccheri salon. Details, additional stores, last pages.

THE NEW YORK COLLECTIONS

Arthur Elgort

*NIGHT AFTER NIGHT*
—a short dinner dress

*... rative, and . . . covered. It takes the guesswork ... ter/overdressed . . . takes you anywhere. ... ific example of what we mean, **Richard** ... knit chemise—the simplest shape— ... ed all over with gold, gold at the collar and ... in wool/rayon, about $258. Late September ... Fifth Avenue, NYC; Montaldo's; Balliet's; ... Wolf; ZCMI; Liberty House of Hawaii. . . . This page: When you want a big effect that's really low-key: **Albert Capraro's** small, black rayon velvet dress with white satin on the deep V collar, the cuffs. About $178. We added Alex & Lee's wonderful hand-dyed, hand-knotted sarong belt with agate and crystal. The dress comes with its own belt, white satin with a bow. Saks Fifth Avenue; Nan Duskin; Balliet's; ZCMI; I. Magnin; Nordstrom. . . . For details, additional stores, see next to last pages of this issue.*

THE NEW YORK COLLECTIONS

The best season yet for dressing the clothes that answer needs
of this New Economy—across the year. Clothes you might
wear on the hottest or the coldest day, but perfect for
every other day, everywhere. The difference: lighter-weight
fabrics, lighter colorings, and the most appealing styles.

The total look, the versatility of coat-dressing—taken one step further, right, in the most luxurious seamless fabrics and color: an ivory cashmere balmacaan that slides over anything, day into evening ($720); the softest lambswool trousers and a classic sweater. By **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** Shop: Herald Square, Hudson's, Frost Nelson. Left: The perfect dinner dress—in a knit that can go more places, more of the time, soft white angora—dropped at the waist and ruffled at the neck—charming! By **Kasper for Joan Leslie** ($290). To order, Bergdorf Goodman. Also at Rich's, May D & F, Hair: Edward Tricomi of the Pipino-Buccheri salon; makeup, George Newell. Accessories, last pages. Background: the National/Pan American Airlines Terminal, JFK International Airport. All prices approximate.

Jo Francki

# The Seasonless Advantage

THE NEW YORK COLLECTIONS

# The Seasonless Advantage

*Seasonless dressing at its most inviting: in the lightest silk dresses . . . in a suit with movable pieces . . . in gentle colors that go nonstop*

*Wherever you live or travel, whatever the month: a silk dress—to wear alone or to slide under a coat. The easiest, opposite above:* ***Calvin Klein's*** *one-button wrap in brown swirl-dot silk crêpe de Chine, ($290). Bergdorf Goodman; Kaufmann's; Balliet's; Sakowitz; May D&F; Bullock's. . . . And a very pretty, subdued cocoa plaid silk, opposite below, softened with crystal pleats. By* ***Louis Féraud*** *($560). Late September at Martha; Saks-Jandel; Stanley Korshak; Lou Lattimore; John Freeman, Tyler TX. . . . Another option, this page: a suit in "lighter" fabrics and colors that feel right almost anywhere, anytime. . . . Above:* ***John Anthony's*** *easy grey cotton corduroy wrap jacket and fuller skirt. with a taupe rayon tissue-faille blouse ($590). Late September at Bergdorf Goodman; Charles Sumner, Boston; John Baldwin; Gus Mayer, Birmingham AL; Swanson's on the Plaza; Amelia Gray, Beverly Hills. . . . Near left, a textured-knit cardigan in taupe alpaca, with a grey wool skirt, and grey crêpe de Chine blouse, from* ***Harold Levine*** *($475). Bergdorf Goodman; John Wanamaker; Lillie Rubin-South & West. Hair, Alex Hilliard; makeup, Sophie Levy of the Pipino-Buccheri salon. All prices approximate. Additional stores, details, next to last pages.*

Jo Francki

# The Seasonless Advantage



*The perfect coat to travel in—to own:* **Adele Simpson's** *narrow double-faced wrap coat, left, in a beige and white mix of wool and alpaca (by Ag-[illegible], $1300) . . . here over her brown tweed chemise ($380). Saks Fifth Avenue; Jacobson's; Balliet's; Amelia Gray, Beverly Hills. Coat also at Nan Duskin. Above: three engaging pieces to wear any season, anywhere—a wine foulard skirt and blouse, of silk/acetate blend, pulled together with a pewter wool sweater. By* **Albert Nipon Collectibles,** *(sweater, $96; blouse, $168; skirt, $198). Lord & Taylor; L. S. Ayres; Sakowitz; Frost Bros. . . . The thinnest suède, softest knits, and jewel-colored Ultrasuede, opposite page: they bring a new, irresistible appeal to seasonless dressing. Very attractive—as a total look, or as three perfect adaptable pieces,*

Jo Francki

## *Dressing for the city, for at-home . . . for anywhere across the country—in the most luxurious season-spanning fabrics*

*left:* **Nat Kaplan's** *slim coat in Burgundy Skinner Ultrasuede fabric ($400), a matching skirt, checked Qiana blouse (both $240). Saks Fifth Avenue; Kaufmann's; Montaldo's; Lillie Rubin-South & West; Jacobson's. . . . Right: The ultimate in easy-going dressing—pleated trousers in the softest suede ($530), and an angora-blend sweater set . . . all in a wonderful muted shade of peach. Cardigan ($140) and pullover ($100).* **Donna Karan and Louis Dell 'Olio for Anne Klein & Co.** *Bergdorf Goodman; Hudson's; Frost Bros.; Frederick & Nelson; Liberty House of Hawaii. Hair, Edward Tricomi of the Pipino-Buccheri salon, Alex Hilliard; makeup, George Newell, Sophie Levy of the Pipino-Buccheri salon. Details, next to last pages. All prices approximate.*

# irresi

## THE NEW LO

This year, the biggest changes texture—now with flatter, eas- ¾ and ⅞ coats—that offer full-length—or longer-haired,

Arthur Elgort

# stible!

## OK OF FUR

in fur have to do with shape: a change to a slimmer line. With ier-to- wear furs. And with shorter lengths—cropped jackets, more versatility. And when the furs are longer—meaning they're cut in the same lean way: un-bulky fur that's irresistible!

*The fur shape that's everywhere, the 7/8 coat It not only looks good on just about everyone, it's also one of the most versatile lengths going. Left:* ***Maximilian's*** *slim, supple, navy-dyed mole, with a high collar and side-closing— a coat that offers more style, more polish. About $2950. Maximilian Furs, NYC. At Bonwit Teller Manhasset, Boston, Chicago, Beverly Hills. Right: A fur you haven't seen before—* ***Valentino's*** *remarkable, full-length natural Blackglama mink worked in an argyle pattern The other side: hide with a suèded finish, worked in the same argyle pattern Two coats in one, it's one of the most versatile options this season. About $16,500. Bloomingdale's; Nan Duskin; Saks-Jandel; I. Magnin, Chicago, Woolf Brothers; Sakowitz. The clothes here, Valentino. Fashion details, last pages. . Beauty Note: A fragrance you haven't tried before—new, from Paco Rabanne, Mētāl. luxurious, an original. Hair, these eight pages, Didier Malige of Jean Louis David; makeup, George Newell. Photographed at the Panoramic View Hotel on Old Montauk Highway, Montauk, Long Island*

# irresistible fur

# IN NEW SHORTER LENGTHS

*The news—a fur jacket that "behaves" as if it were cut and worked in fabric: it's that comfortable, that lightweight. . . . This page,* ***Halston's*** *tobacco-dyed 3/4 sheared beaver (another new length to watch), with built-in appeal in the velvety texture and warm color—and the pared-down, body-close line. Halston for Ben Kahn Furs. About $4000. Ben Kahn at Halston Boutique, NYC; Nan Duskin; Woolf Brothers; Frederick & Nelson. . . . Beauty Note: More news—the appeal of a softer, paler mouth . . . here, one of the prettiest new shades to try: Halston's Mauve Dust lip color. Opposite, fur dressing that's all-weather dressing: from* ***Grosvenor****, a reversible 7/8-length fur-lined raincoat in water-repellent jade cotton poplin and jade-dyed Saga fox—it slides over everything, country, city. And, the fox is worked in a "cobblestone" pattern for less bulk, more manageability. Grosvenor Canada. About $5000. Bloomingdale's; I. Magnin, Chicago; Cikra Furs, Cleveland OH; Frost Bros.: Roberts Furs, San Francisco. Cashmere top and pants, Zoran. Fashion details, next to last pages.*

Arthur Elgort

## irresistible fur

# LUXURIOUS AND NARROW

*Even longer-haired furs are being worked in a leaner way this year, taking on an attractive, very scaled-down proportion that makes them more versatile, more wearable. A good example, this page: the luxury of the richer texture of fisher, but with a narrowness that starts at the shoulder and keeps on going—* ***Jerry Sorbara's*** *3/4-length narrow fisher wrap. About $19,000. Georgeou Furs, White Plains NY; I. Magnin, Chicago; Herbert's Furs, San Francisco. Sweater, Koos Van Den Akker. Opposite, a fur with all the narrowness and ease of a cardigan,* ***Christian Dior's*** *3/4-length tobacco-dyed Emba mink, straight all the way. Christian Dior Furs, NY. About $5500. Blum's Vogue, Chicago; Balliet's; Sakowitz; Holt Renfrew of Canada.. Fashion details, next to last pages.*

Arthur Elgort

irresistible fur

# JACKETS AS SMALL AS SWEATERS





Arthur Elgort

*One of the key fur shapes this year: the jacket—in all lengths and in all fur types, it has a certain dash that works for almost every kind of dressing. The ones here, as small and snug as sweaters—to wear that way—day and night, over everything . . . Opposite, the charm of* ***Bill Blass's*** *trim, peplumed spencer in natural Blackglama mink—a "dressier" fur shape—the perfect evening jacket! For Mohl Fur Co. About $4200. Yolanda, Boston, Kaufmann's; L.S. Ayres; Robinson's, California; Frederick & Nelson, to order at Marshall Field's Evening dress, also Bill Blass This page, in a season of cardigans, the prettiest, most versatile in fur! From* ***Yves Saint Laurent****, in two different colors of mink, horizontally striped natural dark Blackglama and natural light Emba Lunaraine About $4500. Diutsh Furs, Boston; Saks-Jandel; Furs by Weiss, Cleveland; L.S. Ayres; Swanson's on the Plaza; I. Magnin, San Francisco. Tulip-wrap skirt, also Saint Laurent. More stores, fashion details, last pages.*

# Living:

## Ideas and Trends

**By Barbara Plumb**

See-through/see-you screen
...mansions in miniature...
fabrics Brighton-style

PHOTO FLOATER **The world's first watertight 110-cartridge film camera—Weathermatic-A from Minolta *(above)*—makes an ideal all-weather sport companion. Neither sand nor snow can penetrate the plastic case—and the camera takes photos down to fifteen feet underwater. In an easy-to-spot bright yellow; $160.**

JEAN PAGLIUSO

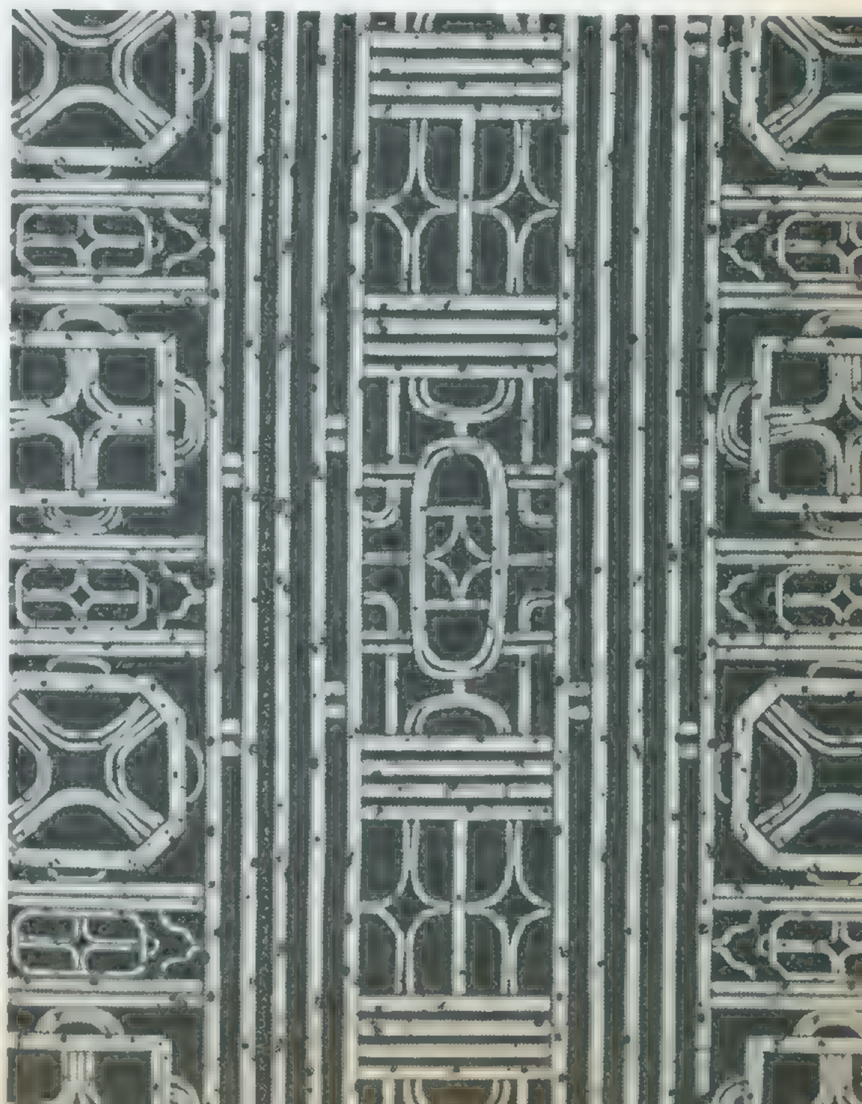
**Interior design puzzle for space-conscious city dwellers: how to maintain airiness and light in a large room while defining the living areas. Solution *(above)* by architects Alan Buchsbaum and German Martinez of Design Coalition, NYC: suspend one-way mirrors with steel cables from the room's ceiling. Usually used on building façades, the mirrors are polished, tempered, and can have holes drilled into them for free-hanging residential use. Depending on the amount of light at a particular time of day, you can see through the bronze-tinted divider or see only your reflection in it; the appearance and mood of the room changes as the daylight shifts. "It's a constant way of amusing yourself," said Alan.**

**Sweet travel duo** *Shoe stuffers scented with a field-flower potpourri (right) freshen footwear, chase away any mustiness in a hotel's closet. In royal-blue glazed chintz tied with a grosgrain ribbon, with matching shoe bag (left). At Cherchez, 864 Lexington Ave., NYC 10021, $19 ppd. (More Cherchez, page 403.)*

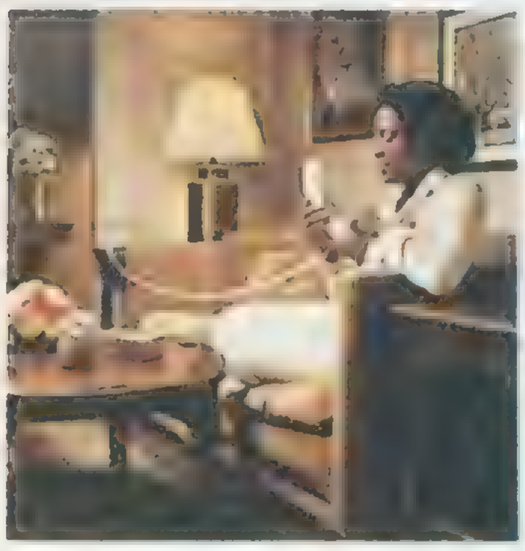
**The ultimate house gift: your home, in ceramic**

*Above:* Michael Parkinson with a sculpture portrait of a Westhampton, New York, summer house he "built" in ceramic. He uses handmade tools to model all exterior details including window boxes, ivy, shutters. A school friendship with Robert F. Kennedy, Jr., gave Michael his first two clients: Mrs. Robert Kennedy and Mrs. Jean Kennedy Smith. Cheray Duchin surprised husband Peter on their anniversary with a small version of their house. Michael, a twenty-seven-year-old Master of Fine Arts graduate of Pratt Institute, Brooklyn NY, works in *any* size his client wishes. Recently, he has applied his skills to yachts: Loel Guinness commissioned a baby *Sarina* for landlocked days. Prices begin at $3000. By appointment, Michael Parkinson, 417 East 74th Street, NYC10021; (212) 570-2026.

*The Royal Pavilion in Brighton, England, King George IV's magnificent pleasure palace—transformed from "farmhouse" in 1786, into an Arabian Nights extravaganza thirty-seven years later—inspired "The Brighton Collection," cotton chintz fabrics and wallpapers from Brunschwig & Fils, NYC. Pavilion Fret (right) in eight color combinations, is a bamboo fretwork design taken from the walls of the Pavilion's Banqueting Room.*



# The Trimline telephone puts the whole phone in your hand.



It's the perfect living room phone. The dial and the disconnect button are in the handset. So you can relax on the couch and make as many calls as you want and never reach back to the base. Not to dial. Not to hang up between calls.

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## PENN NUDES

*(Continued from page 467)*

flesh is no less fleshy when it evokes marble or seasoned granite.

Penn's affinities with sculpture are so strong—reaching beyond Michelangelo's "Night" to the twentieth century of Matisse and Maillol—that he almost treats his paper as a sculptural material. Overexposure, bleaching, and redevelopment tend to stain and spot each print, giving it the look of a substance exposed to long bouts of difficult weather. This stresses the physicality of his medium. No longer able to serve as a mirror, pristine and neutral, light-sensitive paper has presence and body, just like the women Penn photographs.

Heads and faces never appear. These images are richly sexual, yet that is only one aspect of their meaning. One of the models who posed for this series wears a dark, probably velvet robe. It falls open, she lounges on an overstuffed couch, and Penn permits himself one of his few ironies—an evocation of nineteenth-century eroticism. But even here, the sheer sculptural fullness of the woman's body is the basis of other meanings, including exclusively formal ones. In several prints, his bleaching process is so violent—as if a storm of light had entered a plush and shadowy boudoir—that it renders the curve of a hip absolutely white. Arcing over the fine-focus texture of the couch, this blinding shape comes close to abstraction. Like American painters and sculptors of the period, Penn remakes observable form to give it the aura of a universal—in this case, an essence of femaleness. While Willem de Kooning's "Woman" series (1950-53) are savage maenads and Medusas, Penn's women are serenely monumental Venuses and Athenas.

It seems at first that Penn has treated these women's images harshly, but the traces of his aggressive printing processes serve only to show the strength of female form. He creates a stable architecture of flesh. In close-ups, especially, legs, bellies, and breasts are drawn past the scale of statuary to suggestions of pillars and domes. Yet Penn's images are never abstract diagrams of form. Textures of flesh and pubic hair insure that. Human scale is always maintained, though immensities of human history may be evoked. One of Penn's models has the proportions of a Courbet nude, which are also those of a Nike or Artemis from fifth-century Greece. Viewing her from the back as she sits upright or leans across the floor—her forearms and feet are often out of view, as well as her head, of course—Penn transforms her into a torso, a fragment retrieved from antiquity. In these prints more than any of the others, the texture of the paper is clouded. The grain of flesh and of silver blend inextricably. Sometimes, much of the surface is left in darkness. Female form has to persist against intimations of time's relentless weight. Yet it does persist, with graceful power.

The slimmest of the series' models appears rather rarely. Usually, she stands against a blank wall in a pool of gentle light. All of space is ahead of her and she seems about to make her first step. Though she looks only a bit younger than Penn's most "Athenian" model, the surrounding echoes of art and history transform her into an emblem, almost, of adolescence. Having endowed full bodies wth such richness of meaning, Penn challenges himself here to do the same with a slim one. His solution is to stress her tentativeness. Usually, her abdomen is a soft curve, a variation on breast and hip. In one photograph, her stomach is drawn in, bringing the delicate pelvic architecture into relief. She seems to hold her breath just outside of time, waiting until it begins for her.

Another of Penn's models shows the stillness of all time gathered up in a single form. She is like an ancestor of an Athenian Venus—in other words, she has the massive presence of the Venus of Willendorf, that ten-thousand-year-old stone icon in which sexuality, fecundity, and matriarchal authority are blended. Penn reintroduces her image to our era with an extraordinarily delicate treatment of her flesh textures. Stretched out on her side, visible from shoulders to upper thighs, she fills the lower half of a print. The upper half is like a clear sky above a terrain of femininity. It is lush terrain, though not traditionally beautiful. Penn may be suggesting alternative standards of beauty. More likely, he is setting our socially conditioned standards aside to reveal an image of femaleness that has persisted in all psyches—women's and men's—from the outset of history, which may be seen as the moment each life begins or the first moment of humanity itself. ▽

## 'FIFTIES ART

*(Continued from page 466)*

more art was produced quantitatively in the 'sixties. However, as we now look back at the 'fifties in the current show at the Hirshhorn Museum, in Washington, DC, *The Fifties: Aspects of Painting in New York*, we have a strong sense that quality art is perhaps more likely to be produced in opposition to than in agreement with the prevailing culture.

The 'fifties were crucial because they were the ripe years when long apprenticeship to the Old and Master masters finally paid off for such artists as Pollock, de Kooning, Newman, Rothko, Still, Reinhardt, Krasner, Hofmann, et al. By 1950, all the major New York School artists, including Guston and Kline, who had been representational artists until that point, were painting abstractly. A sense of an artistic community with similar aims and ambitions united a group of prickly individualists who often attacked each other, both physically and verbally.

The artists of the 'fifties, unlike the more sociable types one sees these days, were genuinely rebellious personalities. At the same time, they had more respect for a tradition of painting than many artists working today. Out of the fight against the complacency, conformism, and repression that colored the decade Senator Joseph McCarthy dominated, the artists of the 'fifties forged a bold, expressionist art that was difficult to reproduce or even, because of its bigness, to exhibit.

Other kinds of art, some representational, also were being made, even in New York, citadel of Abstract Expressionism. By the end of the decade, artists interested in representational style—such as Larry Rivers, Robert Rauschenberg, and Jasper Johns—had found a new style that combined the activated, loaded surfaces of "action painting" with the more familiar and inevitably more appealing imagery of popular culture.

Despite their reintroduction of identifiable objects into painting, the artists who planted the seeds of Pop Art were fundamentally inspired by the Abstract Expressionists who preceded them. Without the bold assertiveness of Franz Kline's black and white paintings, there would have been no Robert Rauschenberg—a fact made concrete by an exhibition like the Hirshhorn show, which surveys the decade with a cross-section of the historical period rather than concentrating solely on Abstract Expressionism.

Looking back at the 'fifties, we see many parallels with the businesslike, professional, and preppy attitudes that appear to be stamping themselves as the style of the 'eighties. But in the 'fifties, those few who held out against the going thing, who refused to be, or simply could not be, integrated into society—the way all art is at this point—channeled the totality of their feelings into art. The boundary between art and society was clear. The 'fifties artists still knew the difference between art and advertising, culture and consumption, poetry and public relations. In a time of political witch-hunts, when it was dangerous to express rebellion openly or verbally, art was a catharsis for anger. The result of such an overflowing of emotion into art was that the paintings of the 'fifties have an intensity, a commitment, a live energy that many critics feel have disappeared from the art of our own time.

Art is now an important part of our official culture, not a rebellion against it. The outstanding quality of the impassioned and often anguished art of the 'fifties raises the possibility that we may have paid a price that no one has reckoned for integrating art into society, for turning the artist into organization man. ▽

## GET FIT . . . KEEP FIT!

*(Continued from page 461)*

lessons, for instance—on the third. It's a more "normal," less forced approach.

Of course, the most obvious question is: how do you know when you've exercised enough? One way of "gauging" yourself: with Dr. Cooper's aerobic-evaluation system, which awards points to an exercise depending on the intensity and the duration of that activity (examples: walking a mile in sixteen minutes is worth one point, running two miles in less than twenty minutes is worth nine points). The goal: twenty-four points a week, the minimum number necessary for a woman to produce and maintain a satisfactory level of fitness, to achieve a *training effect* (exercise-induced changes in our systems and organs) from aerobics, which help us to breathe better and supply the body with oxygen, energy.

The payoff, according to Dr. Cooper—besides obvious goals of weight loss, toned muscles, less fatigue: a stronger heartbeat . . . more efficient blood delivery (which reduces the workload of your heart) . . . an increase in the number and size of your blood vessels . . . and better blood circulation. "Exercise," says Dr. Cooper, "is the best preventive medicine there is." . . . (For more information, see "Fitness Now," page 389.)

## WOMEN'S RITES

*(Continued from page 469)*

meaningful rituals in their lives. I'd emphasize that the quality of life enjoyed by the community at large degenerated simultaneously. And I'd trace its most accelerated rate of decline to late nineteenth- early twentieth-century Protestant America.

What *was* left to us at the turn of the century? Not only were we deprived of the sumptuous ritual life of the Roman matron, who, while directing a veritable factory of domestic crafts, took part in a number of sacred rites solely reserved for women; we didn't begin to have the financial independence offered by law to all classes of Roman women, nor the sexual freedom they enjoyed in the upper reaches of their society. The Reformation had deprived us of the choice of celibacy offered by the Catholic nunnery. The Industrial Revolution had robbed us of the considerable pride and power we enjoyed for centuries by helping to run small family-owned enterprises. Our intelligence was considerably less esteemed than that of women in many European cultures. Even in the American upper classes, the ritual of the literary salon—through which generations of French women played an immense role in refining the manners and literature of their nation—was made barely possible by the segregationist misogyny of the American Protestant ethos.

So we nursed and preserved the modest rituals left to us, our quilting bees, our sewing circles, our reading circles, our church fairs, activities often derided by our men, rites whose creativity we've only recently begun to appreciate as we emancipate ourselves, thanks to the Women's Movement, from the more aggressive models of male rituals.

What else did we go on to lose? The dehumanizing efficiency of science now makes it increasingly hard for us to experience the intimacy of childbirth, to preserve our ancient roles as comforters of the ill and the aged. Our isolation deepens with the decades in this immense continent; we're increasingly separated from kinsmen, siblings, parents. The rituals of the extended family are growing most infrequent.

The most grievous loss of all we endure after the 1950s is caused by the tyranny of the media, which deprive us of our most central and precious role as civilizers of the young, as educators of our own children. This is indeed the nadir of women's history, the idle and lonely housewife, surrounded by kitchen appliances, who increasingly resorts, as medical figures show, to Valium and alcohol and the equally drugging effects of daytime television to relieve her sense of powerlessness and isolation.

And so I offer the following conclusion, which might make most Freudians and Marxists extremely uncomfortable: I believe that the Women's Movement that surfaced in America shortly after mid-century was in some part caused by the fact that women's lives had been more severely deritualized—and therefore made more meaningless—than at any other time in human history.

My concluding thoughts return to the issue of what significant ritual is about, and will deal with how we might salvage the few important rites and rituals left to us at a time when our society is so famished for them.

In its deepest, most spiritual sense, ritual is a sequence of gestures that repeats a primordial act, such as the Christian rite of communion which symbolizes our brotherhood and sisterhood in sharing the body of the Godhead, or the rite of Passover which symbolizes the miraculous survival of the Jewish people. On a more secular level, significant rituals are also those that fulfill our equally sacred need to reinfuse a family or a community with greater harmony and love.

In either case, a ritual is a rigidly structured sequence of actions that brings us a heightened sense of our own identity and meaningfulness. As we've noted before, the historic guardians of most traditional rites—women—are leaving home by the millions to finally pursue the self-fulfillment they deserve. For even in those periods when the female principle was at its most dominant—when the colonizing of Greece was pursued according to the advice of female oracles, and the extinction of the Vestal Virgin's fire would spell doom for the Roman state—even then, there was a crucial freedom denied us: we were never allowed to be the wanderers, the explorers, the inventors we might have wished to be; we preserved the rituals of the tribe from the enclaves of our homes. Now, even this last obstacle is being overcome.

Do note that throughout this discussion I've avoided such contemporary terms as "role models," which along with "life style" and "relating" should be reserved as names for cats or pet rabbits. I'll describe our present situation as the Odysseizing of women, the Penelopizing of men. Many women will be working the night shift at the hospital, or pleading a case in court at 10:00 P.M.; many of us will face the painful choice of accepting a teaching post at Stanford while the persons we love prefer to keep their teaching appointments at Bryn Mawr or Amherst. And if there are children from such a union, who will be there to preserve and nurture that most basic unit of the ritual life which is the family meal?

Perhaps my French origins make me focus unduly on this particular aspect of cultic behavior. Yet, I can't think of any institution more laden with civilizing force. The act of nutrition is not a purely physiological event. It remains, in its more civilized form, a way of communion. The family meal is a formality that cultivates in us from earliest age a curb of natural greed, a capacity for sharing, generosity, thoughtfulness, a talent for civilized conversation. It is a custom that can enrich our knowledge of our historic roots by carefully prepared food of our own ethnic tradition, that can enlarge our love of literature by readings of poetry easily adaptable to the beginning or the end of a meal.

Can our men be Penelopized enough to preserve such fundamental rituals as carefully as we have for millennia? Or are women formidable enough to take on the double tasks of Odysseus and Penelope? It is up to the generation graduating in the 1980s to resolve this dilemma.

Leafing through a recent newsmagazine, I ran across a most pathetic example of our renewed thirst for cult and ceremony. It seems that all over the nation communities of teenagers and young adults are gathering at midnight on Saturdays to view a film called *The Rocky Horror Picture Show*. They chant litanic responses to the sound track, they hold lit candles in their hands, and some of them are seeing the film for the thirtieth, fortieth time in a row. In their desperate search for liturgy, they're resorting to the most mechanical elements of ritual—mnemonic repetitions of sounds and gestures no more transcendent than disco dancing.

*The Rocky Horror Picture Show* is one of the many cultic fads that prove how easily rite and ritual can degenerate into mere rote in a society deprived of genuine ceremonials. And I would guess that such rote is being engaged in by persons whose childhoods were both deprived of adequate liturgy and of the sacred time of the family meal. Neither are they the kind of Americans who have a tradition as eloquently and courageously primordial as the Maypole to look forward to, or to remember.

"Significant rituals are those that . . . re-infuse a family with greater harmony and love"

I stress the word courage because I think that courage is essential to anyone who wishes to preserve a quality of life—in the late twentieth century. Particularly in America, the cult of novelty accelerates at a vertiginous pace, constantly seducing us into the vortex of historical, cultural, and tribal amnesia. And I honor Bryn Mawr for having refused, more adamantly than any other college I can think of, to capitulate to the siren-call of the so-called "new." Society at large once told you it was fashionable to go co-ed? You adamantly maintained your historic role as an institution of women. A generation of bogy positivists such as mine takes you to task for your archaic customs? Watch what happens: Through fidelity to your tradition as an all-women's college and to such rituals as the Maypole, you emerge, two decades later, as one of our most prophetic communities. And also, ironically, as eminently fashionable. And so I send my message to the graduating class of 1980: Carry on the immutable female traditionalism of this school into your own lives. Let Bryn Mawr continue to inspire you to say no to the caprices of transient fashion. And take heed of that great Jewish proverb which says, "Today's news wraps tomorrow's fish." By your fidelity to the historic female need to safeguard the past, you will wrap the tomorrow of tomorrow, you will preserve the quality of quality. ▽

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# Where to put your savings now—for inflation-fighting returns

## *Check into today's options: CDs, notes, money-market funds*

BY ELLIOT RAPHAELSON

The savings choice you make should be based on the amount of your savings, the length of time you expect to save the money, and the relative value you place on the following factors: safety of principal, level of interest rate, guaranteed rate, need for tax shelter, liquidity, and flexibility. For relatively short-term savings, your alternatives are Treasury Bills and notes, bank certificates of deposit (CDs), money-market mutual funds, tax-exempt money-market mutual funds, and U.S. Savings Bonds.

**Treasury Securities**

The U.S. Government borrows billions of dollars by selling bills and notes that are backed by the government. Treasury Bills (called T-Bills) are sold for $10,000 and multiples of $5000 above that. Bills mature in three months, six months, or one year. They are sold on a "discount" basis—priced below the $10,000 face value—and are redeemed at maturity at face value. The difference between the purchase price and the face value is the interest. Discount rates understate the actual return on your investment since you receive your interest in advance. In other words, a T-Bill having a 9 percent return is a better investment than a non-discounted investment with the same return.

Treasury notes are issued in minimum denominations of $1000 and $5000 based on the length of maturity of the note. (Notes mature in two to ten years.) They are generally sold at face value, and interest payments are made semiannually. Income from T-Bills and notes is subject to federal taxes, but exempt from state and local taxes.

The interest rates paid by the Treasury are determined by the auction in which the securities are sold. Three- and six-month bills are auctioned each week, twelve-month bills monthly; notes are auctioned each month. Recently, there have been dramatic changes in short-term interest rates, and it is practically impossible for anyone—even an expert—to predict how rates will fluctuate. What is certain, however, is that when Treasury Bill rates go up or down, other short-term rates on most alternate investments will follow. Accordingly, your decision to buy Treasury Bills or other short-term alternatives should be based not only on the interest rate but on other factors, such as taxes, flexibility, liquidity. The latest yield offered by Treasury instruments is published daily in financial sections of major newspapers.

You may purchase Treasury securities when they are first issued, directly from any Federal Reserve Bank (FRB) with no sales commission. If you do not know where the closest FRB is, ask your local bank for the address. Each FRB issues free circulars concerning the purchase and sale of Treasury Securities. You may also purchase these instruments through commercial banks and securities dealers who normally charge a service fee.

Although there is a fixed date of maturity for all Treasury instruments, you do not have to keep the instruments until they mature. You may sell your securities anytime on the open market through a bank or securities dealer, paying a minimal sales commission if you sell before maturity. The amount you will receive will be based on changes in interest rates since you purchased the securities. If interest rates have gone up, the market price of your instrument and the amount you receive will be less than what you paid. If rates have gone down, you will be able to sell your instrument at a profit.

| T-Bill Rate | Commercial Bank Ceiling | Thrift Ceiling | Differential |
|---|---|---|---|
| 8.75% and above | Bill rate + ¼% | Bill rate + ¼% | 0 |
| 8.50% to 8.75% | Bill rate + ¼% | 9.0% | 0 to ¼% |
| 7.50% to 8.50% | Bill rate + ¼% | Bill rate + ½% | ¼% |
| 7.25% to 7.50% | 7.75% | Bill rate + ½% | 0 to ¼% |
| Below 7.25% | 7.75% | 7.75% | 0 |

**Time Deposits or Certificates of Deposit**

Short-term time deposits are available at commercial banks, mutual savings banks, and savings and loan associations as six-month certificates and two-and-a-half year certificates. The minimum investment for six-month CDs is $10,000; for two-and-a-half-year CDs, $500.

The advantages of this type of account are: your deposit is insured up to $100,000 at each bank, or association; you are guaranteed a specific rate of return if you hold the deposit for the required length of time; you pay no sales commission. (All income is subject to federal, state, and local taxes.)

The primary disadvantage of the time deposit is that if you withdraw your funds prior to the certificate's maturity, you are penalized severely. In fact, some financial institutions will not release the funds prior to the end of the initially agreed upon period.

For time deposits with maturities of one year or less, the *minimum* penalty for early withdrawal is the loss of three month's simple interest. For time deposits with maturities of over one year, the minimum penalty is the loss of six month's simple interest. Since June 2, 1980, a new rule requires financial institutions to reduce the principal amount of the deposit in the event the loss of interest exceeds the interest earned up to the date of withdrawal.

The interest rates that institutions can pay to CD holders change constantly and are based on the latest interest rate on the six-month Treasury Bill. A new rate is determined each week, announced Monday to be effective the following Thursday. As of June 2, 1980, the rates financial institutions can pay depositors are based on the schedule shown in the table below.

For two-and-a-half-year certificates, on June 2, 1980, a minimum rate of 9.25 percent payable by commercial banks, and 9.50 percent payable by thrift institutions was established. The maximum rate that can be paid is 11.75 percent for commercial banks and 12.0 percent for thrift institutions. Between the minimum and the ceiling, commercial banks may pay a rate equal to the two-and-a-half-year Treasury rate less ¼ percent, while thrift institutions may pay a rate equal to the two-and-a-half-year Treasury rate. It is important for you to realize that institutions may pay less than the ceiling rates. You cannot automatically assume that you'll receive the maximum allowable.

When interest rates on Treasury Bills are below 9 percent, the two-and-a-half-year certificate becomes a more attractive investment vehicle than many of the available alternatives because of the 9¼ percent and 9½ percent minimum. On the other hand, if short term rates climb beyond 12 percent, then the two-and-a-half-year certificate's return will not be very attractive. It would be likely, however, that if short-term rates do climb above 12 percent, the Federal Reserve might modify the ceilings allowing the certificates to remain competitive.

**Money-market mutual funds**

A money-market mutual fund is a mutual fund with short-term investments—such as Treasury notes and bills, bank and corporate certificates of deposits, and bankers' acceptances—whose maturities are typically two years or less.

These mutual funds have become very popular with both large and small investors. Their primary advantages are liquidity, safety of principal, low administrative costs, no (or minimal) sales commission, and no penalty for withdrawal of funds. The interest rates paid will fluctuate based on changes in interest rates in general. On the average, yields on money-market funds have been comparable to yields on Treasury Bills, rising or falling as yields for T-Bills do. Fund managers who are willing to accept riskier investments in their portfolios can obtain higher yields.

The major reason for these funds' popularity is their *(Continued on page 518)*

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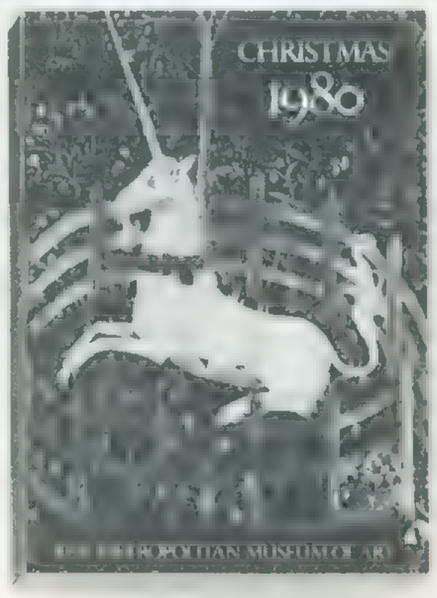


## SAVINGS' OPTIONS

*(Continued from page 517)*

flexibility. You can invest for very short periods of time; some funds have no minimum investment, although the normal minimum is $1000; most funds allow you to write checks against the money you have in your fund when the check is for at least $500; your interest can be reinvested in the fund automatically.

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The No-Load Mutual Fund Association, Valley Forge PA 19481 (215) 783-7600, publishes a fund directory that is available free upon request. The directory lists the major no-load (no sales commission) funds including money-market and tax-exempt funds as well as the following information: Fund advisor; address; toll-free phone number; investment objective and policy; asset size; minimum-purchase requirements; redemption procedures; and other services.

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The directory does not provide any past performance history of the funds. You can obtain performance history from publications of Wiesenberger Investment Companies Service or Moody's Investors Service Inc., normally found at a broker's office or a library. Although performance among funds can vary, on a long-term basis there are no dramatic differences in yields among the money-market funds.

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# Marriage: an idea whose time has come back?

## *The state of union in the 'eighties*

BY LYN DAVIS GENELLI

EDITOR'S NOTE: *One young Vogue editor spotted the trend when she found herself buying three wedding presents in one week. Lyn Genelli found in her practice as a marriage counselor that increasing numbers of women in their mid-thirties were adding the "no-run-out clause" of marriage to the alternative life style of live-together lovers, established in the previous decades. In spite of high divorce rates, American women have reexamined marriage and found that it can add a stabilizing element to a career woman's life. Here, Ms. Genelli examines their "gesture of hope in a crazy world."*

For many liberated women, the "marriage question" keeps coming up. The old, conventional reasons for getting married no longer seem enough. Certainly, we no longer believe that we need a wedding ring to legitimize our sex lives. Most of us have learned that value and legitimacy are given to sex by our own inner selves, not by external rules. Even living with someone openly has become quite socially acceptable; the national media reports frankly and without condemnation on unmarried couples such as Barbra Streisand and Jon Peters. Ben Bradlee and Sally Quinn of *The Washington Post* were invited to White House dinners before their marriage. Even columnists like Ann Landers no longer deny a single woman's right to choose parenthood by herself. For the woman choosing single motherhood, the main considerations are logistical and financial, not moral. So we as liberated women can be accepted by our bosses, our landlords, and often even our families as independent, fulfilled people without being married. Nevertheless, snuggled in bed at night, that small voice inside still says, "I want to be married."

Many of us hear that voice with lots of resistance and suspicion. One of the commonest replies to that little voice is, "How many happy marriages have you seen?" and most of us will confess, "Not many," or "Not any."

The case against marriage has been made well from a number of different standpoints. One such viewpoint is the hard-line feminist one, which argues that marriage is and always has been a repressive institution for women. Marriage certainly has been an economically exploitive relationship for women. Traditionally, women essentially have been unpaid servants, performing skilled and difficult work for no pay and often no share in how economic decisions were made. Historically, women have been bought and sold in marriage by their fathers and other patriarchal leaders in order to cement alliances or to increase wealth. A woman's worth as a marriageable object depended on the size of her dowry or on her potential worth as a brood mare, producing sons to carry on the male dynasty and daughters who in turn would be "sold" to further those male dynastic aims.

Even today, in modern "liberated" homes where women work at outside jobs, the burden of housekeeping, cooking, shopping, and child care is still the wife's responsibility primarily. A woman is still encouraged to consider herself fortunate if her husband participates at all in the housekeeping and child care, and she can still expect to be blamed if her husband feels sexually inadequate or her children don't do well at school.

Marriage, from this viewpoint, is a relationship in which a woman is reduced from the status of an equal, independent being to one with a lower, less independent, and less valued status. It can be seen as an irrelevant residue of an outworn patriarchal society.

Another case against marriage is made from the civil-libertarian viewpoint. It is argued, quite correctly, that whom a person lives with or has sexual and social relations with is none of the state's business, that no state has any business interfering with citizens' freedom by licensing marriage. Furthermore, this licensing process is discriminative in itself, prohibiting marriage between certain relatives, regardless of their intention or ability to produce children, prohibiting two people of the same sex from marrying, and prohibiting marriage with more than one person, unless certain other civil procedures such as divorce or annulment are undergone. Tax and inheritance laws also treat licensed, i.e., married, people differently from unmarried people. The state also requires that one of its representatives (even the clergyman acts as a representative of the state) perform the act that gives legal validity to the marital relationship. Again, this is seen as an unwarranted intrusion into the private lives of individuals.

These two, the feminist and the libertarian arguments, could both be termed politically or socially based cases against marriage. Both argue in their more radical forms that marriage should be resisted as an exploitive institution, both for the individual and for society as a whole. The attack on marriage is part of a more broadly based attack on the organization of society. The desire to be married is seen as a residue of social conditioning and is expected to disappear as the individual liberates herself from *(Continued on page 520)*

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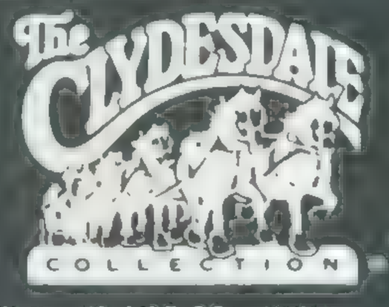


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*(Continued from page 519)*

imposed belief structures.

Other women object to marriage for more personal reasons. They sense correctly that many, even most, women marry to please other people, especially parents. Certainly, we have discovered in the process of liberating ourselves that living to please other people doesn't work. We have seen women who spent most of their lives pleasing others and end in a state of bitterness. These women have built their lives on the covert expectation that if they care for, love, and please others, those others will in turn care for, love, and please them. However, many of these women find out that they don't get the care and validation they expect and feel let down.

The truly liberated woman understands that she herself has the primary responsibility for her own happiness and self-worth. Really, there is something very inappropriate about "I take responsibility for your life and you take responsibility for my life," between men and women. Perhaps in the context of parenting, this makes some sense. After all, young children do need parents to assume responsibility for them, and elderly parents often need assistance from their children when they become unable to care for themselves. However, for competent adults to make a covert deal to be responsible for making each other feel happy or worthwhile makes no sense. Happiness and self-respect are do-it-yourself projects. To enter a marriage in order to make others happy is to invite disaster, or, at the very least, disillusionment.

An even more personal objection to marriage is that it places limitations on individual freedom and makes people feel trapped. A married woman cannot make completely free choices about her career or where and how she lives, or even about who her friends are. Society expects what the O'Neills, authors of *Open Marriage*, call the "couple front." Married couples are expected to go everywhere together socially, to present a "united front" to the world. Certainly, many women have sacrificed career opportunities that conflicted with their husbands' career plans. Others have given up valued relationships with people their partners disliked or disapproved of in order to maintain the "couple front."

Other people feel trapped in marriage by boredom. Living with the same person year after year can become a tedious routine; sexual boredom can be especially difficult to deal with. Even trying out new positions or sexual fantasy games often fails to disguise the fact that the partner is the same old person with the same old familiar body. Men have long argued that monogamy runs contrary to human nature, and some women have begun to agree. In an era of reliable birth control and open sexual expression, fidelity seems to have lost its *raison d'être*; and sexual variety seems very appealing. Of course, marriage does not necessarily mean monogamy; but many couples who have tried sexually open marriages have found it to be an emotional minefield.

Perhaps the most philosophically profound argument against marriage is an existential one: we all came into this world alone and we will all leave it alone. In order to be fully human, it is important to maintain awareness of this fact. Marriage can be a kind of opiate, a way of deadening ourselves to our fundamental aloneness and encouraging a false belief in "togetherness." Many of us have seen long-married women who can find no reason or ability to go on living after their husbands die and quickly decline into incapacity or death when left on their own. It can be argued that to live as a single individual is the truly courageous choice, the one that most directly confronts us with our essential aloneness and our own responsibility for creating meaning in our lives.

Each of the arguments against marriage has merit. With the divorce rate approaching 50 percent, no thoughtful woman can enter marriage with dreamy illusions of automatic fulfillment, security, or happiness ever after. And for the first time in history, a woman has a real choice about how she wants to live her life—with or without a mate, married or unmarried, with or without children—with relatively little fear of social stigma or job discrimination. Given this situation, are there any good reasons to choose marriage?

In some economic circumstances, marriage

## Infidelity: more appeal?

makes sense. The Marvin vs. Marvin and other recent "palimony" cases have shown that the property rights of an unmarried woman in a couple relationship are far from secure. Insurance protection against death or disablity is more readily available to a legal spouse, partly because of society's prejudices and partly because actuarial tables show that married people live longer and enjoy better health than unmarried ones. The right of inheritance is also guaranteed by marriage, as is the right to support for children born in that marriage. For some but not all couples, legal marriage offers tax advantages.

Since many of these situations can be dealt with by signing property-sharing and child-support agreements, the real case for marriage must be made at a deeper level.

True marriage is a yoga, a voluntary discipline undertaken for self-development. Many of us have experimented with casual, free-form relationships and have found that our lives lacked consistency and direction. When we freely choose to accept responsibility for being in *this* relationship with *this* person, paradoxically we gain interior freedom. When we determine to remain with this person and commit ourselves to deal with all difficulties as they arise, we can stop worrying about "who's leaving" and get on with the rest of our lives.

In an unmarried relationship or an "unconscious" marriage, the underlying uncertainty about "who's leaving" often stands in the way of true self-disclosure or of working through difficult issues. The option of running away is ever present, and it drains the energy needed to confront and deal with important issues. Conscious marriage represents the voluntary surrender of one's right to run out. Its purpose is to create a shared space in which it is safe enough to truly reveal ourselves, both to ourselves and to another. Without that safety, self-revelation can be simply too dangerous and threatening.

Existentially, marriage is about this commitment to self-exposure and self-understanding. Our partner is seen as a kind of mirror of our own psyche. No other relationship offers such intimacy; in our other friendships there is always the possibility of hiding unattractive parts of ourselves and protecting our sore and sensitive spots. Marriage represents a willingness to let our whole selves be known by another, and thus to reveal ourselves to ourselves.

Of course, the question arises, "Why is a marriage ceremony important? If the commitment is made by two people, what's the need for the *form* of marriage, with all its legal, social, and spiritual overtones?"

Legally, marriage is a contract recognized by the state, similar to a legal partnership agreement. It allows the partners to make still other legal agreements, e.g., purchasing property or sharing child custody, that they feel will be of mutual benefit. Both partners share in the accumulated assets, and both are responsible for the debts of the partnership. So, legally, marriage has practical implications that are often useful and convenient.

Socially, the question is more subtle. If we do not marry to please others in society and reject their right to tell us how to live our private lives, why is it necessary to get married in a social context? At most marriages, members of the larger society witness the ceremony, and their presence is required to legitimize the act. This is so because marriage is and has always been a rite of passage from one estate in society to another. It is a declaration that two people are in a sense creating a new social "person" named "Mr. and Mrs. ." But neither partner forfeits his or her own claim to be a complete, viable social being in his or her own right. It might be said that in a marriage, society has the right to witness but not to control.

Spiritually, marriage is an attempt to do the seemingly impossible—to overcome primordial separateness and become one with another person. However much we value our own uniqueness and strive for individual fulfillment, virtually every human being has a deep longing to be united with another. In sexual intercourse two become one, and we long to duplicate the experience of union on other planes. Spiritually, marriage is a hot fire in which prejudices, fixed opinions, pride and selfishness are burned away. In this sense it is a *sacrifice*, literally, a way of *making holy* our daily lives. Humanity has always recognized this dimension to marriage; this is shown by the fact that in all times, across many diverse cultural patterns, marriage has been performed in a spiritual context and has been done in the form of a ritual.

Ritualized forms of marriage focus maximum attention, maximum consciousness on the couple's *intention* to evolve and grow together. The level of concentration evoked by ritual ensures that the participants are as awake and alert as possible, so that they know exactly what they are undertaking.

On an idealistic level, marriage is really "The Impossible Dream"—the possibility of transcending personal differences and reaching a union in love, a possibility of sharing a lifetime of experiences with one chosen person. Marriage is not a good solution to personal problems or a guarantee of love and security. It is a way of learning how to love. If we can learn to love one other person unconditionally then perhaps we can expand that unconditional love to include all human beings. ▽

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# *Talking about...* Collecting

*Auction boom—notes for a new era... eye-opening sales...good-news gallery for late-night shoppers*

## By Judith Goldman

The auction season came to a noisy end last May. Crowds were thick. Prices were extraordinary; and in sale after sale, records were set, broken and reset. Sotheby Parke Bernet's sale of the Garbisch collection netted $20,389,205; on May 12 alone, $14,835,500 was paid for the Garbisch's Impressionist pictures. The very next night, Christie's knocked down ten of Henry Ford's Impressionist pictures and broke the records set the night before.

But when J.M.W. Turner's painting "Juliet and Her Nurse" (*above*) went on the block, the other sales paled. Considered the most important English picture to be sold at auction during this century (though far better Turners hang in public collections), "Juliet" had the necessary ingredients for a record price: it was a good picture with an impeccable provenance (the property of Flora Miller, daughter of Gertrude Vanderbilt Whitney). And the knowledge that the Whitney Museum of American Art would in part benefit from the proceeds helped, too. Instead of a venal edge, the sale had a charitable air.

Touted to bring between two and three million dollars, "Juliet" 's bidding opened at $500,000, rose in $100,000 increments. A struggle began between the representative of a South American woman in New York and an American businessman via telephone from London. Sold to the South American woman at $6.4 million, "Juliet" became the most expensive work of art ever to sell at auction, nosing out Velazquez's "Portrait of Juan de Pareja," a picture now better known for its price tag than for its beauty.

Superb quality and deep passions partly explain last season's pile-up of record prices. But it was more than that—and not just investors guarding dollars against inflation. Something was different. Something had changed. "Juliet" 's price reflected little about art, even less about money. Foolhardy as an investment, the staggering sum meant only that two people desperately wanted the same painting—and that the auction boom was continuing at breakneck speed.

The big change that explained the record prices was that auctions had taken over. Collectors who once sold discreetly through dealers were opting for the public sale, knowing that the swelling audience for art and antiques promised the competition that brings high prices. As the season closed, it was clear that more and more people would be buying and selling at auction; and art and antiques dealers showed signs of strain. They were worried—it was as if their profession had become a thing of the past.

*Chippendale chest—one of the highlights from the record-breaking Garbisch sale*

## AUCTIONS: AN INSIDE VIEW

**French auctioneer Maurice Rheims's memoir *The Glorious Obsession* (St. Martin's)—a book of illuminating anecdotes about grand acquisitors, venal interests, odd lots, and serendipitous finds. After thirty-five years on the podium, Rheims remains as fascinated by grand collectors as by small-time dealers who live by their wits, tolerant of all mercenaries and middlemen, enthralled by the drama of sale rooms, addicted to objects and the stories they tell.**

### *ON THE BLOCK: GREAT COLLECTIONS*

This season begins with as much fanfare as last season ended. Sotheby Parke Bernet's sale of paintings by Degas, Rembrandt, Picasso, Van Gogh from the superb collection of the late André Meyer, an international banker, is expected to bring over $10 million. . . . SPB sells the Helen Janssen Wetzel estate; the important seldom-seen collection includes Old Master paintings, English and American furniture, American Folk Art, Spatterware, gaudy Dutch pottery, American glass. . . . Christie's sells in quick succession antique jewelry, Art Deco, a group of Josef Albers paintings consigned by his widow, and the contents of Mary Sanford's Old Brookville home.

*Homey, pricey, seldom-seen treasures—from the Wetzel estate*

**New auction house—plus . . .** Yet another sign of the expanding auction business—Sotheby Parke Bernet this month opens a four-story, acre-per-floor, block-long building on Manhattan's York Avenue (the old Eastman Kodak headquarters) specializing in furniture, porcelain, Americana, and all other decorative arts. Department stores beware: the York Avenue Gallery plans evening hours for late-night shoppers, a new customer-service division, lectures, seminars, and a branch of the restaurant Les Pleiades, to keep art dealers well-fed away from home

## WOMEN IN POLITICS

*(Continued from page 465)*

the Jay Cees, Lions, and Rotary-type clubs with their female counterparts at the grassroots level—the garden clubs, church groups, etc.—in their readiness to promote political careers of their own members, and the difference becomes even more striking.

· Glance, too, at the absence of women from the top ranks of *Fortune* magazine's list of the five hundred largest industrial firms in the U.S. (where women occupy less than 2 percent of all senior-executive slots), and one begins to worry about future pools of resources—about finding women able to play in the major leagues. And about finding a sponsor like the well-heeled male lawyer one political consultant recently pointed to at a Washington party as "the one you go to when you want to raise $250,000 in Philadelphia in a weekend."

As more women rise to the top of business, legal, and political professions, however, they are also developing their own informal professional networks. Karen Burstein, a former Democratic legislator who is running for Congress in western Long Island, New York, has received financial and political support from one such network in New York State. She is also seeing the emergence of a women's vote that cuts across party, ideological, ethnic, and religious lines. The strongest supporters of women candidates are working women twenty-five to forty-five years old, according to polls taken by Burstein and several other women Congressional candidates.

Burstein recalls "A woman came up to me and said, 'I'm a Republican, but I remember that you did something on sexual harassment. I'm having a hard time, so I'm going to vote for you.' "

A slim, kinetic woman with masses of curly brown hair, Burstein left the State Legislature to become a member of the New York State Public Service Commission. "I became a burnt-out case and got out," she said. Two years out of the fray were enough for a political animal like Burstein who found, during this period, that politics and her own personal needs were indistinguishable. Like other charismatic politicians, Burstein needs constant reinforcement from campaigning, explaining that she relates better to crowds than to individuals. "I'm addicted to politics," she said, in a rapid-fire delivery. "I love its variety—the notion of being on the edge of decisions. The potential to change things, to have an idea and see it become real. I get high from the connection, an energy exchange from being in front of crowds."

Unlike many other women politicians, who combine politics with raising their families, Burstein believes a political career does not mesh with family life. Burstein is divorced but on unusually good terms with her ex-husband, a law professor who not only serves as her finance chairperson but remains in her own words, "my best friend." "To be good in politics, you have to be obsessed with it. Politics is incompatible with a full personal life."

Unfortunately, there is considerable truth to Burstein's observations. The intensity of political life with its constant demands, turmoil, and emotional stresses, renders stable family life virtually impossible; good marriages are the exception rather than the rule among men as well as women politicians.

Like their male colleagues, women must steer their families into their orbit; but, unlike the men, they find it harder to find spouses willing to submerge themselves totally into their wives' careers. Although the emotional wreckage of famous political wives has been well charted, a political husband remains an unknown quantity. Those husbands who remain happily married either have very strong egos or very weak ones. If strong, they must withstand the constant inquiries of why they didn't run for office instead of their wives; they must also be willing to stand long absences and perhaps much of the responsibility for the children. The weak ones derive their identities exclusively from their wives.

"My uterus and brain both work"

It is not surprising then, when the strains of political life lead to divorce, a status which still discriminates far more against women at the ballot box. Two years ago, a highly respected incumbent representative from Kansas, Martha Keys, a divorced mother of four, was defeated by her challenger who billed himself as "the family man."

Children are even harder to integrate into political life, although there are signs that this is changing. One of the first to break the unwritten rule that only childless or postmenopausal women could run for Congress was Representative Pat Schroeder, Democrat of Colorado, who was elected to Congress when her two children were small. She responded to queries about her life style with the quip: "I have a uterus and a brain and they both work." Schroeder has been happily married for eighteen years.

Women with older children press them into service to work in their campaigns, an experience many children find invaluable. Susan McLane, a former ski champion who became a New Hampshire State Senator and is now running for Congress, is being assisted by her daughter, Annie, who is herself on leave from her job as legislative assistant to Representative Pete McCloskey, Republican from California. McLane, a moderate Republican, has also discovered a new sense of support from women. "At the first office-building canvassing I did, the women were so supportive. Many said, 'It's great that you're running.' "

McLane now deliberately tries to tap into this vote, even headlining her advertisements with the message, "Can a Woman Replace Jim Cleveland?" (the retiring Congressman whose seat she seeks). "I went through a phase where I didn't address the fact that I was a woman," recalled McLane. "Now I confront that."

Lynn Cutler, a Democrat seeking a Congressional seat in northcentral Iowa, also finds support from other women. "Older women come up and say, 'Go get 'em, honey. Men have had their chance and look at the world.' A lot of Republican women said quietly, 'I'm with you, honey.' " Although most of the country now accepts women candidates as a normal occurrence, Cutler still finds some resistance in her district—which she confronts head on. When a woman reporter asked how she was managing at home, she retorted: "I'll tell you when you ask the men."

But if being a woman candidate attracts support, it also repels some voters, McLane discovered. Her poll found that 17 percent of the voters in her district would not vote for any woman.

Susan Alter is another Congressional candidate, from New York, with a special problem involving male voters. Although she's an orthodox Jew, with a substantial orthodox Jewish constituency, she still must struggle with its male leadership (in the Borough Park and Flatbush section of Brooklyn), who have traditionally been hostile to the concept of women's rights. In fact, they oppose the two "bottom line" issues of the Women's Movement: abortion and the Equal Rights Amendment. "I tell them we need an alternative, medically safe way to terminate a pregnancy," Alter said. "They say abortions will encourage promiscuity. I say the car has done much more to encourage promiscuity."

Mary Gojack, a former blackjack dealer from Nevada, is a Democratic candidate running fearlessly in another environment traditionally hostile to women's rights, hopes to unseat the incumbent Republican Senator Paul Laxalt. Although Nevada rejected the Equal Rights Amendment, Gojack claims that the voters are not prejudiced against women candidates. "Today, the advantages of being a woman outweigh the disadvantages," said Gojack. "Voters have a clear choice. Sex is the first most visible evidence of that choice. It's a good time for a woman in politics." ▽

## HELP FROM STORES

*(Continued from page 435)*

extra blouses or an extra skirt. Then I close the book on that season—I really don't like to give too much time to that project. I think you enjoy life much more when you simplify."

Ms. Lydle: "I think it's difficult in some of the smaller towns to try to find everything, when you want to get that total look. It's very difficult for the smaller stores to stock a complete range of accessories. I think that's why many women today, if they're traveling, are doing more and more shopping then."

Ms. Coyne: "I think we're shopping differently. We're going to the specialty shop. We're going to the handbag store. We're going to the shoe store. We're going to one of the boutiques that have opened up all over the country. I'm comfortable in one of the smaller stores that specializes in what I'm trying to buy. I happen to be one who shops well in advance. I live in a very formal city where we need a lot of evening clothes; it's still calling-card time in Washington, you know."

The big department store can be overwhelming for some shoppers. Ms. Connor said: "It's all there, and where do you start? We don't have the time. I think the personal shopping service is something we're going to see a great deal more of."

Ms. Rovner: "Today, the personal shopper fills the role of the salesperson in the small specialty shop of *(Continued on page 526)*

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to call somebody to press them when I arrive. And I too frequently start at seven in the morning and keep going until ten at night without changing. It's just too much nuisance to carry that outfit to the office."

Ms. Robfogel: "I'm often in a situation where I can't change my clothes. I may be with the same people all day and into the evening, and I can't get into my phone booth and slip on my Superman suit. A man is able to start in the morning in his blue suit and it's still very appropriate at eight or nine o'clock at night. If I can't take off my jacket and look a little bit dressier, I feel out of place by eight in the evening."

**Vogue answers: day-to-evening dressing**

*The key to answering this demand—versatility—a quality you find in the best clothes today. Clothes that provide options, that work in a number of ways; clothes that move easily from day to evening.*

*Within that framework of versatility: two different approaches to dressing. The first: with clothes that are a little more "dressed," while still being appropriate for day. You can put them on in the morning, forget about them, go wherever you have to go after 5:00 P.M. and not make any real changes. You can do it with a dress—the one in silk on page 498, for instance, or the knitted dress on page 491. You can do it with a suit—the tweedy knit on page 490; the small-jacketed suit on page 440. And you can do it with certain unexpected, unique pieces—pieces you can wear for day, but "strong" enough, sophisticated enough to move right into evening. The fur jacket on page 425; the one-of-a-kind coat on page 423; the separates on pages 448, 449. What they all share—a high level of style, a high level of performance—without changing anything, you're ready to go.*

*The second approach to day-into-evening dressing: giving a slightly different twist to what you have on—usually with a difference at the top. The cream knit jacket and grey flannel trousers on page 420 would work for day with a white silk blouse; the way they're shown, with a gold lamé sweater, perfect easy-evening dressing. And the tweed suit and sweater on page 488—by changing the sweater to a silk blouse—you're set for dinner.*

*Whichever approach you take, accessories can still play an important role. You can switch them entirely . . . but what's new this fall: sophisticated, unexpectedly ornamental accessories that work day and night. The belt on page 495—it isn't "too much" for day—in fact, it's a wonderful way to spice up a look—and it's terrific at night. And this season's best shoes work day and night—shiny low-heeled patent pumps that provide nonstop style—and ease!*

Ms. Robfogel: "I think a lot could be done with accessories. One of my biggest problems is the handbag. To go to business all day long, it has to be a certain size because it has to carry an appointment book and a checkbook and credit cards and keys; and I have never been able to find a decent pocketbook, particularly one that would also look decent after five o'clock."

**Vogue answers: the working bag**

*The best way to solve that problem—not with one working bag, but with two. The first, smaller, scaled-down—a clutch or manageable-size shoulder bag. The second bag, big enough to take work and all the work-related*

## HELP FROM STORES

*(Continued from page 524)*

years ago, the one who would call to say, 'Something lovely has just come in that would be just perfect for you.' I think the service adds that personal feeling that was lost when the department stores became very big and impersonal and the smaller stores disappeared. These people are coming back; now, they're buying for career women."

"In Rochester," said Ms. Robfogel, "we have professional shoppers who help busy women executives to dress themselves. They will put together whole wardrobes, keeping track of the customer's life style and of her sizes and preferred shapes, and the amount of money she is willing to spend. We're no longer ashamed to say that we need this kind of service; we want it; and if someone will provide it, we'll pay for it."

Another unfilled need was for clothes that would take a woman through a busy work day or to as many as ten meetings and then into the evening. Ms. Rovner said "I have great difficulty in finding something that will take me through what I have to do during the day and on to what I often have to do at night, which are public appearances, speeches, or large benefit dinners. Rarely can I wear the same thing that I put on in the morning, so I take something else to work and I change. I've changed in public ladies' rooms; I was almost arrested for changing in a department store."

Ms. Cookson: "We need versatile clothes for travel, too. I travel with my husband; I travel on business; and I want clothes that I can throw in a bag and go, and not have

*essentials everyone carries around today. But when you're not working, when you don't need that second bag, you can leave it in your office, check it at a restaurant—you don't have to carry what you're not using.*

*The good news this fall: in the number of well-designed second-bag choices. A variety of shapes to fulfill a variety of needs—portfolios, totes, carryalls, even an attractive waterproof bag if your early-morning or lunch-hour exercise happens to be swimming. And for both bags—wonderful new colorings: off-beat neutrals—grape, cherry, sage-green, tobacco—in leather with interesting textures.*

Mrs. Cookson: "Another problem I've experienced has to do with sizing. I've size 6 blouses, though usually I wear an 8; but, sometimes, I can't get into the 12s. The variations seem to get worse every year; you can't buy clothing as a gift anymore because the sizing is so unreliable."

And clothes' cost contributes to shopping trauma. Said Ms. Clossey: "I think prices are just going through the roof; but when you look at clothes that are really affordable, they look like cooky-cutter dresses. They make everyone look too much alike to have any individuality. That's a problem."

Sometimes, the opposite seems true. Ms. Rovner: "I was once at a dance where there were fourteen dresses from one top designer, all similar; whereas the women who were wearing less expensive things were dressed very originally. I think you can be very attractively dressed in this country—particularly if you are a standard size and no more than a 12—for any time of day for $300 to $400 maximum.

"But I think what is *not* being provided in dresses that cost $150 is quality; I think that people still expect that a $150 dress should be able to be dry-cleaned five or six times before it starts to fall apart. If women have to change their wardrobes every two years, it's because the clothes just have not lasted."

Ms. Coyne: "I think that if you are a shopper, you can buy very good-looking clothes for under $100. Last night, my daughter came to dinner in a beautiful print dress, and she paid $80 for it; she's a shopper. That's the disadvantage of being busy; in a hurry, you may have to select something very expensive that otherwise you would not buy. You don't need lots of money to be chic; you do need the time to shop and a sense of style.

Mrs. Cookson: "Another solution is catalogue shopping. I do the majority of my sportswear shopping by mail order since I do real outdoors/fishing type of things. The mail-order sports catalogues are totally consistent in sizing."

Ms. Connor: "There are many women who will never be able to afford designer clothes, but that doesn't mean that their taste is any less significant or important. They still have priorities, they still want to look good and feel good about themselves. I think that what is going to have to happen is that designers may have to start using fabrications that will bring down the cost.

"A great many of us take the Vogue looks and transfer them to less expensive clothes. Is that a big betrayal?"

Ms. Rovner: "I think Americans have become very label-conscious in their clothes buying because they are becoming more careful consumers. They now understand that quality makes sense; quality is an investment. A Chanel dress that you bought forty years ago, you could wear tonight and be fashionably dressed. I think that people have an interest in this type of investment dressing; when they have the labels, they know who made their clothes, they know the quality. They know they can wear the garment; they know they can enjoy it; they know they have something that will last."

## "It's a question of size not age"

***HAVE YOU EVER CONSIDERED YOUR AGE A FACTOR IN YOUR CHOICE OF CLOTHES?***

"Maybe you shouldn't use the word 'age,'" said Ms. Morsey. "Just the word may block your idea of what you want to wear. You don't consider yourself to be aging and you still feel the same way, but you don't want to dress the same way you did in high school."

Ms. Asher: "I'm over forty, and I get to wear a lot of things now that wouldn't look good on a twenty-year-old—that's the way I feel about it. There are different stages when you want to look different ways."

Ms. Mailliard: "I think it's maybe not the change in one's age but the change in one's taste."

Ms. Hoover: "To me, 'age' is not age, it's a life style. You can be twenty years old, living in a certain environment, and you're going to dress the same way as a woman who is fifty or fifty-five and living in the same way; I think it's not necessarily the fact that you're twenty-five or thirty-five, I think it's the type of life you're living."

Ms. Coyne: "As you get older, you might want to wear what you think is more flattering to your figure. I find a lot of women between thirty and forty-five have a tendency to dress in a very matronly way."

Ms. Eagar: "I think it's more a matter of size than of age; if you have a cute figure, if you're slim, you can pull off a lot more no matter what age you are than if you have a weight problem."

Ms. Connor: "I don't think that age is a factor in dressing for women who wear standard sizes; where it does exist is for those with petite figures or fuller figures. They can't accomplish the same kind of a look, a really good profile. There are problems for them."

Ms. Halpin: "In showing designer fashion-show pictures to women's groups in Houston, I often find it hard to explain the collections of the youth-oriented designers—knee socks and ballet slippers and organdy flowers and pinafore tops; the women cannot relate to that at all. I have to explain that this is what photographers snapped on the runway because it made the biggest splash or was the most outrageous."

Ms. Rovner: "There are some people who don't change emotionally, they don't change intellectually, they stay at a certain point in their lives; some people don't change fashion-wise. They choose a point when they were the happiest or the most beautiful or the prom queen, and that's the look they tend to choose. Either they haven't grown or they don't wish to grow."

Ms. Eagar: "I sometimes think that I can't stand a new fashion that is coming in; then I say, you'll end up buying it anyway after everybody's got it. Why not buy it now and wear it and get used to it and wear it longer?

"Looking my best and staying trim and healthy are more important than ever now because I don't have that thing we took for granted when we had it—called *youth*, but I've replaced it with something called *enthusiasm*. The longer I live, the more I respect enthusiasm. Some people keep their zest and curiosity until the day they die. They keep their sense of humor. They care about things. They reach out. They even risk failure."

## "If your body's in shape, you can wear anything or nothing"

***WHAT DO YOU DO TO KEEP FIT?***

Good health is basic to good looks—the panel agreed; but how does today's involved woman fit fitness into her busy day? Ms. Hoover said: "I think that maintenance is the most important thing. If you don't have that, then you don't have anything else."

Ms. Mailliard: "For a while, because I was so busy, I let that go, but I realized then how important it was. If I have to jog at 6:00 A.M. in order to be someplace at 8:00, I have to do that. I often say, 'You have only one body to give. If your body's in shape, you can wear anything or nothing.'

"We have a new preventive-medicine center in San Francisco called Physis. They give you a thorough examination including a treadmill test, a submersion test to measure body fat, etc., and then design an exercise program just for you. This was started for business executives, but those of us who work in volunteer activities are executives, too. I think it's well worth the investment of time and money (it costs about $1000), and the program is planned for other cities, too."

Ms. Brennan: "I jog and play tennis; I know when my body needs exercise to balance what I've been doing during the day. I'm probably in better condition now than I was ten years ago."

Ms. Cookson: "I married a hunter, a fisherman—an outdoorsman; so I get a lot of summer hiking but, in the winter, I need exercise. I've signed up for aerobic dancing classes two nights a week, but the scheduling gets tough."

Ms. Robfogel: "I have great difficulty finding time to exercise. I have bought time on a tennis court and paid for it in advance, so that I'll be more likely to block out an hour and a half once a week to play. Finding the time is hard."

Ms. Halpin: "I had always been as healthy as a kid until two years ago; when I hit forty, I started falling apart: two major operations inside of three months. For six months after that; I did not exercise at all. Being a model and in the beauty business, I always thought the most important thing was to be tall and thin; but health was way down the line, until I didn't have it. Then it became number one on my list. I called Vogue and said, 'What can I do? Where can I go? I have a week and I can't spend $1500.' Vogue sent me *(Continued on page 528)*

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## BODIES IN SHAPE

*(Continued from page 527)*

suggestions and I picked Rancho La Puerta; it's a fabulous place. It's not primarily a reducing spa, it's a health spa, with proper food and exercise and supervision. I go there now at least once every six months."

Ms. Lydle: "I go to The Golden Door, and it's the best money I've ever spent. I found that out the first time I went. You hear about people having an awakening—I have to say that I came back from there just feeling so good about myself, so good about my marriage, my family, about the volunteer work that I did, that it really changed how I looked at things.

"They give you a tape of your exercise program to take home. I have my cassette of exercises for my hips and thighs, and I've learned how to eat things that are healthy and have fewer calories.

"When I met a local news commentator who's eighty-five, she told me, 'If I had known that I was going to live so long, I would have taken better care of myself.' Our lives are getting longer, and our bodies can't be replaced."

Ms. Morsey: "Why go to the spa for a week and then come back and eat and drink and put the weight back on just so you can go back? I find that fifteen or twenty minutes on the floor in the mornings doing some basic exercises is very inexpensive and the most profitable way of keeping your body fit. I think spot exercises for your individual needs are the most important. Every woman has her weakness, whether it's her tummy or her hips or her legs."

Ms. Brennan: "In addition to spot exercises, I'd like to emphasize the importance of relieving stress and building the cardiovascular system. My neighbor and I get up a half hour early and take a quick two-mile walk, a very brisk walk. It's amazing what that does for the hips and the upper legs. And I feel the release from tension and stress, which contributes to overall health."

Ms. Clossey: "Once when I was very grouchy, my daughter said to me, 'Mommy, you haven't jogged today; you'd better go outside.' It does make me feel happy and contributes to cardiovascular health, but that doesn't firm the waist and hips. You've got to have both kinds of exercise, somehow."

Ms. Robfogel: "I'm a little bit tired of being made to feel terribly guilty because I can't exercise. There really is no fifteen-minute period when I could regularly get down on the floor and exercise, as much as I would like to. Yet I suspect that there's a lot of running around that I do that may compensate for the lack.

"I think there are things one can do, such as always walking up stairs rather than taking the escalator or walking instead of taking a shuttle bus or driving a car."


## "We need outfits for our faces"

***WHAT IS YOUR GREATEST NEED IN MAKEUP?***

Busy days require simplicity for beauty routines and staying power for makeup. The

on-the-go day that extends through the evening needs planning and the right products. Ms. Robfogel said: "We need versatile hairstyles and makeup that will stay on a woman from eight o'clock in the morning, when she gets dressed, which is really her last opportunity to spend a lot of time in front of the mirror (unless she's going to carry a great big train case with her to the office, which she's not going to do), and will still look nice in the evening. Most makeup just doesn't last that long. I'm just not comfortable going into a public washroom, washing my face, and starting all over.

"I do think a lot has been done with hairstyles that are easy to take care of for women who are traveling and who are not going to be able to get to the hairdresser on a regular basis. Styles that can be done in a hotel room with a few electric rollers or so."

Ms. Rovner: "I'm most grateful for the hair accessories—the combs, the barrettes, the covered rubberbands with wonderful things on them, the hair bands. Those things are such a boon, because they can give you a different look with just a quick brush and putting something in your hair."

Ms. Connor: "What has been most difficult for me is makeup; I am totally confused. There is so much out there; and I buy it all, and I come home and lay it all out, and I put the violet with the blue—and it looks as if I have a black eye. I read the magazine, I get my charts, and I have blusher here and toner there and accent here and glitter up here, and I take my time—but I find it very frustrating. And everything is either kidney shaped or square, and which is which? Lipstick's not so bad, but it's all the rest that goes with it for that total look!"

Ms. Rovner: "I think this is an area where you really do need an expert. You just have to sit there and let them teach you, step by step. An expert can help you to understand what you need for yourself and what really looks good on you. For the most part, these people are well trained and do have an understanding of facial types and skin textures."

Ms. Byram: "It's my fantasy to have a top expert do my makeup, but I don't know how to find one."

Ms. Halpin: "Modeling agencies all have professional makeup artists who do private consultations. Just call a model agency in your town and ask whether they can recommend a makeup artist who will come to your home. Usually, the charge is a maximum of $50 an hour."

Ms. Lydle: "Some people need more makeup than others, but whether the effect is one of too much makeup depends on the application. You need to learn how to conceal your weaknesses, bring out strong points."

Ms. Zelickson: "I attended a makeup clinic at which we learned—step-by-step—how to apply makeup on ourselves in front of a mirror and it was very informative."

Ms. Rovner: "Makeup buying is so often impulse buying, with a piece of this and a piece of that—and that's what it looks like when you're all done. I think you can compare it with buying collectibles. Buying an outfit. I think you ought to outfit your face the same way."

Ms. Brennan: "I think it's important in this connection to go back to the health of the body, which includes the health of the skin. It's important *(Continued on page 530)*


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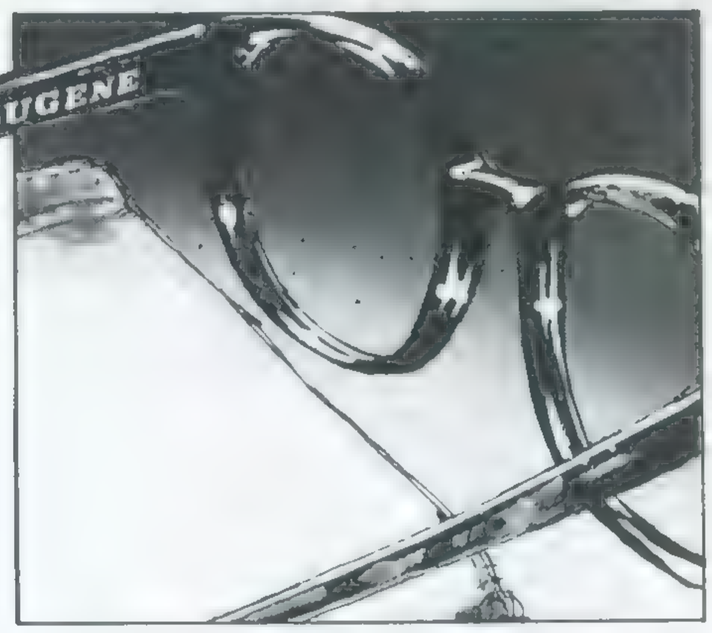


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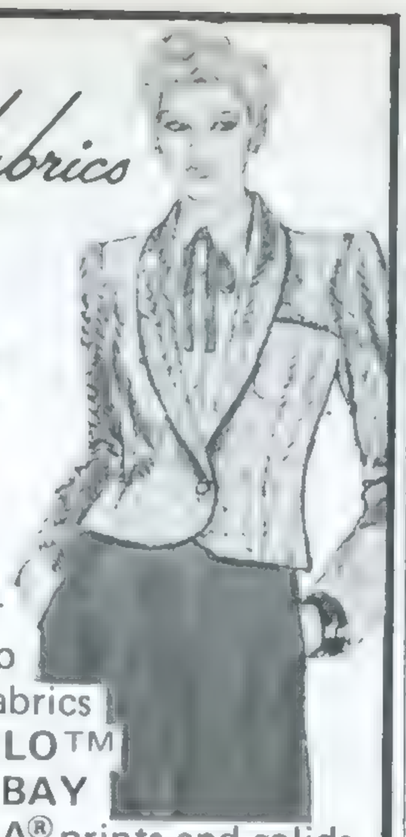

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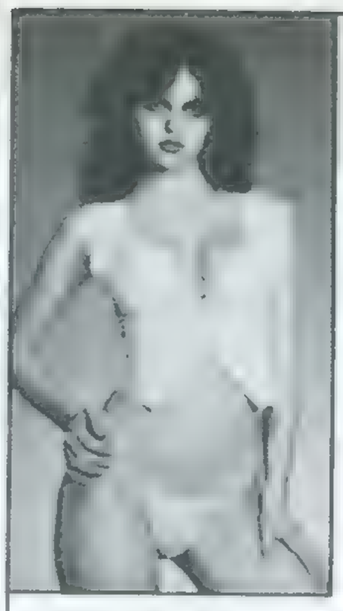

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## OUTFITS FOR FACES

*(Continued from page 529)*

before you even start with makeup to ask yourself what you are covering up. If you have good skin, and if you've been taught how to care for your skin properly, then you have a good basis for makeup. It all goes back to good health."

**Vogue answers: makeup**

*The two most important words in makeup today are application and preparation. What you do to your skin, for your skin before you add makeup color and the way you add that color make all the difference.*

*What you use first—under foundation—depends on your individual skin type. It could be a special moisturizer designed to go over or under a "regular" moisturizer. A control product that minimizes oil. A cream that conceals a number of small problems. A special toner. Whichever one is right for you—and the new treatment systems provide answers to a wide range of problems—the desired effect is always the same: to give your skin the best possible base for makeup, one that allows you to maintain a certain finish—even on a long day that moves directly into evening.*

*Naturally, makeup itself has changed. There are not only differences in coloring (this season's prettiest, the mauve-to-rose and coral shades), but more important makeup textures—the turns to the sheerest, most lightweight, most workable textures. You can blend colors—up to four or five at a time—and you don't lose the subtlety—it's makeup that's practically mistake-proof. And at night, when you want a change, when you want a little more—more in the way of color and shine—you can add more and still never get a look of heavy makeup. It's always polished, but low-key, and very attractive. The newest way to work color this fall, pages 452-459.* ▽

## MAKERS/STORES REPLY

*(Continued from page 435)*

**Clothes for the season, when you want to buy them**

The toughest question we asked the stores, designers, and manufacturers was: why do stores jump the season, show fall clothes in early summer and have no bathing suits by mid-July? Leo M. Rodgers, of Balliet's in Oklahoma City, called it a "delicate situation and at times confusing to the customer." But he and all the other store executives said their fashion-conscious customers liked to shop early—and that their stores want to be the first to show a new fashion.

One solution was offered by Joseph L. Hudson, chairman and chief executive officer of Hudson's in Detroit, who described "a strategy of seasonless dressing. This concept is exemplified by year-round silk dresses, blazers, and such perennial favorites as khaki trousers and cotton sweaters."

Designer Kasper took this view: "This is an important question that has existed since before I started designing and as yet has not been solved. The retailers have certain cut-off dates for each of the seasons when they stop receiving merchandise.

"I find that the biggest problem for both retailer and consumer is the summer season;

it's too short, and the customer does not find clothes available to meet her needs in that season. I've designed clothes that could be available, and it's the retailers who decide when deliveries will stop."

Designer Halston said he, too, was sympathetic to customers who wanted in-season clothes but that "we cannot question the integrity of the store, and they must know they can sell clothes early. The manufacturer is at the mercy of the merchant."

Another designer, Donna Karan of Anne Klein, gave this explanation: "Deliveries are one of my biggest complaints. Summer starts in November because many stores want resort merchandise to replace fall clothes after October 15. By April, these warm-weather clothes have lost their impact. For a fresh approach, they bring in new fall clothes. Most stores won't accept deliveries of summer merchandise after May 15."

But designer Bill Blass emphasized the customer's role: "Women who care about clothes prefer to buy them early. They want to order their clothes, get them, and then forget them until the new season begins."

George P. Kelly, of Marshall Field in Chicago, said, "In any season, customers respond to new merchandise. A study done of a large number of pieces showed that 65 percent of them were sold in thirty-five days and it would have taken well over one hundred days to sell the other 35 percent."

Women who want seasonal merchandise when they want to wear it may have to forego the chance to buy in mid-season at marked-down prices. Pete C. Merrill, of B. Forman in Rochester NY, said, "It's a difficult situation. . . . We're changing our attitude on markdowns of seasonal merchandise. Last year, we decided not to mark down swimwear after the Fourth of July; we figured the customer would want a swimsuit in the hot summer and we would be the one store that would still have the merchandise. We were right; we did a tremendous business."

Arthur Reiner, chairman of the board at Macy's, New York, agreed: "We want to be able to move into a new season while still providing in-season merchandise to the customer who wants it. It's really a question of balance."

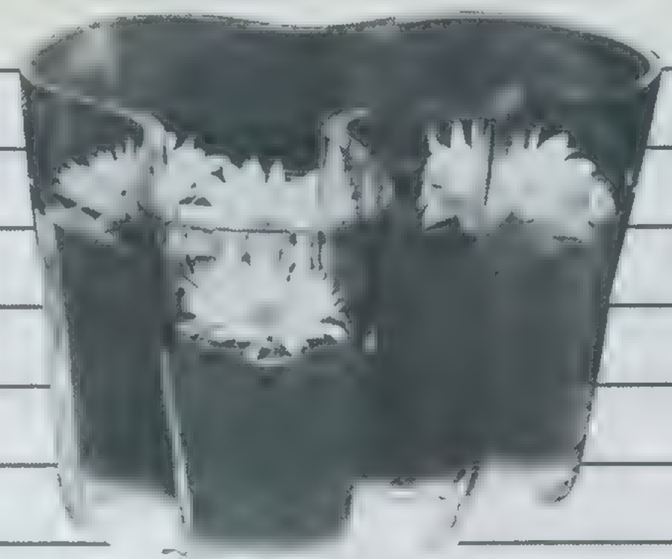
**Shopping help for busy women**

"Every woman is busy," said Bill Tobin, of Kaufmann's in Pittsburgh, "whether in an office or with family and charitable interests. Our store hours have been expanded and a special shop for the busy customer will open in the fall."

Joseph Davis, president and chief executive officer of O'Neil's in Akron, Ohio, said, "We have made a substantial effort to make mail and telephone ordering easier and more personal. In our direct-mail advertising, we highlight our personal shoppers with pictures and write-ups. We have an extensive customer-service program and hold clinics to help our sales staff become more effective."

Oakley Evans, president of ZCMI in Salt Lake City: "We're doing a substantial mail-order and telephone-order business. There are six branch stores but one central calling point. We set aside stock specifically for these mail/telephone customers when appropriate; we also have fifteen full-time personal shoppers and are adding more."

P. Gerald Mills, chairman and chief executive officer of *(Continued on page 532)*

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## MAKERS/STORES REPLY

*(Continued from page 531)*

Dayton's in Minneapolis: "We have a shop called For Your Image (FYI) where over five hundred women buy only from our consultants. They give our customers help in looking good and provide seminars on subjects of interest to these busy women as well as giving fashion advice."

Joseph Hudson, of Hudson's in Detroit, also said personal shopping services were being expanded in the store's branches and "to reinforce attention to serving the career customer, we have in-store breakfast fashion programs and fashion-coordinator workshops."

Marvin Traub, of Bloomingdale's in New York: "The era of the specialized shopping service is here; we have fifty personal shoppers in all our stores: people in better- and moderate-priced clothes departments, men's divisions, bridal, and—something we started less than a year ago—a team in our design department who can help you to find furnishings for any type of relocation. We're expecting to expand our specialized shopping service into the cosmetics area with makeup shoppers who will cover the entire department.

"We're also studying store fixtures to see how they can make shopping easier and quicker; and we've increased the number of night shopping hours in our branch stores."

Arthur Reiner, of Macy's in New York, who also emphasized personal shoppers, agreed that store arrangement could make shopping easier: "We're segmenting our merchandise into life-style areas, keeping the center aisle wide so there's not a cramped or crowded feeling, using signs that are easy to read and lighted maps of the floors right by the escalators. We're also using more fixtures that show the clothes full-front instead of displaying just racks and racks of sleeves and sides."

Ira Neimark, president of Bergdorf Goodman in New York, said, "We have five to ten full-time personal shoppers on the Miss Bergdorf floor and a special shopper for our European customers. And busy women can get help finding clothes quickly in our Solutions department. I also feel that our catalogues offer the woman comfortable shopping, especially our new fall catalogue, which covers our total store range."

Steven Somers, president and chief executive officer, I. Magnin, San Francisco: "Today's Agenda is our special department staffed with excellent sales personnel and stocked with classic merchandise, not ultra-expensive. Evening clothes are included only occasionally, but salespeople will bring merchandise from other areas of the store to pull looks together. Appointments can be made."

Pete C. Merrill, B. Forman, Rochester, New York: "We try to arrange our merchandise so that one department flows into the next—going from one price range to the higher one. Also, we realize that most of our downtown shopping takes place between noon and 2:00 P.M. It's crazy for a store to have most of their customers in and most of their sales staff out at the same time, so we have stopped having lunches for the staff—including all of our management people—between 12:00 and 2:00. Our business increased markedly because of this simple move." ▽

# FASHION INFORMATION

**Page 252:** Silk charmeuse bra and tap pants at Jackie Rogers Boutique, NYC. **Page 275:** Glasses For the Twenties at Bloomingdale's; Robinson's CA. Thirties, Kimbe Optic, NYC; L.A. Eyeworks, Los Angeles. Forties, Saks Fifth Avenue. Fifties, 10/10 Optic, NYC. **Page 336:** *Cover details:* Tunic and pants to order at Saks Fifth Avenue. Also at Sara Fredericks, Palm Beach; Neiman-Marcus. Muffler, about $100. Saks Fifth Avenue, NYC. Earrings at Henri Bendel. **Pages 420-421:** Pants, Anglo wool. Rayon/Lurex sweater. Earrings, DeBare Saunders. Bergdorf Goodman; Balliet's. Ivory bracelets, Susan Berman. Joan Yellen, Cleveland; Jules R. Schubot, Troy MI; Trabert & Hoeffer, Chicago. "Gold" cuff, Ken Begun. Bloomingdale's Cul-de-Sac; John Flynt, Nashville TN.; Joseph Magnin. Belt, Alex & Lee, see pages 494-495. **Page 423:** Koos Van Den Akker coat also at Lou Lattimore; Capriccio, Scottsdale AZ. Top (about $230) and pants (about $190) also at Saks-Jandel; Stanley Korshak; Balliet's; Lou Lattimore; Capriccio, Scottsdale AZ. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Socks, Electric Sok! Bloomingdale's; Sattler's, Buffalo. Julianelli shoes. Saks Fifth Avenue; Neiman-Marcus; Bullocks Wilshire. **Pages 424-425:** *Left:* Earrings, DeBare Saunders. Bergdorf Goodman. Bracelets, wrist to cuff: Rare Art, NYC; Andrew Hatfield for Kruger Gallery, NYC. Remaining two bracelets, Two Winds U.S.A. Tights, Elbeo, New York. . . . *Right:* Pants also at Rich's; Hudson's; Sakowitz; I. Magnin. Earrings, John Gordon. Macondo, NYC. Alex & Lee "one-of-a-kind" belt available at Bloomingdale's Cul-de-Sac; Hattie; Amen Wardy, Newport Beach CA. Cuff, DeBare Saunders. Bergdorf Goodman; Jane Simon, Birmingham AL. Jean-Charles Brosseau gloves. Socks, Electric Sok! Ann Taylor; Collage, Pittsburgh. Andrew Geller shoes. Altman's. **Pages 426-427:** *Left:* Sweater, also at Grace Jones, Salado TX. Earrings, Ellen Designs for Robert Originals. Bloomingdale's; Robinson's, California. Tights, Electric Sok! Shoes, Maud Frizon. Maud Frizon, NYC; Mr. Jay, Milburn NJ; Right Bank Shoe Company, Beverly Hills. . . . *Right:* Cardigan and dress also at John Baldwin. Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac. Necklace, Ellen Designs for Robert Originals. Bloomingdale's; Balliet's. Panty stockings, Evan-Picone. Lord & Taylor. Ungaro shoes. Lonia Shoes, NYC; Raffinee, Santa Rosa CA. **Pages 428-429:** *Left:* Earrings, Ken Begun. Bergdorf Goodman; Joseph Magnin. Tie at neck, Ralph Lauren. Bracelets, wrist to cuff: Kai-Yin Lo at Saks Fifth Avenue, NYC; Jacques Carcanagues; Ann Peerce. Belt, see below. . . . *Right:* Jacket, also at Hudson's; Frost Bros. Calvin Klein pants. Sunglasses, Foster Grant. Muffler, Echo Scarfs. Lord & Taylor. Belt, Barry Kieselstein-Cord. Bergdorf Goodman; Sakowitz; I. Magnin, Beverly Hills. Watch, Longines. Lord & Taylor. Watch strap, Hadley-Kalbé, at fine jewelry stores. Aris gloves. **Pages 436-437:** Coat of mohair/wool reversing to panne velvet (viscose/silk). Also at Cyreld, Brookline MA; Harzfelds; Polly Adams, Larado TX. All jewelry, Ken Begun. Hairstick at Macy's Little Shop, Herald Square. Earrings at Bergdorf Goodman. Bracelet at Henri Bendel; I. Magnin. Bracelets in man's hand at Bergdorf Goodman; Joseph Magnin. Bag at La Bagagerie, New York and Beverly Hills. Alex & Lee "one-of-a-kind" belt available at Margie Roth, Sylvania OH. Burlington panty stockings. Shoes, Maud Frizon, New York and Beverly Hills. Men's clothes, Cheveto shirt at Crow's Nest, NYC. **Page 438:** Man's clothes: Sweater, Paul Stuart, NYC.; shirt and pants, Barney's, NYC. Earrings in hand, Benjamin-Jules van Rouge. **Page 439:** Earrings, Peter M Designs at Bloomingdale's Cul-de-Sac; Harzfelds. Tess Sholom for Tess Designs necklace. Necklace on chair, Judyth Van Amringe at Bergdorf Goodman. Bag at Emanuel Ungaro Boutiques. **Page 440:** Cotton velveteen skirt. Earrings, Ken Begun. Little Michael, Deal NJ. Man's jumpsuit, Reminiscence, NYC. **Page 441:** Rayon/velvet skirt. Earrings, Ken Begun. Bergdorf Goodman. Necklace, Tess Sholom for Tess Designs. Saks Fifth Avenue. Bag held in man's hand, Morris Moskowitz. Other bags, Fendi. Panty stockings: Body Gleamers by Givenchy for Round-the-Clock. **Page 442:** Tunic of wool/mohair. Wool skirt. Ken Begun bracelets at Henri Bendel; Featherstone, Dallas. **Page 443:** Nylon raincoat. Wool/mohair coatdress. Men's jumpsuits, Reminiscence, NYC. **Page 444:** Dress, silk/viscose. Coat reversing to panne velvet (viscose/silk). Earrings, Ken Begun. Henri Bendel. Bracelets, Ken Begun. Henri Bendel; Joseph Magnin. Belt, Alex & Lee. Christian Dior Legwear, available at all major department and specialty stores. Shoes, Yves Saint Laurent. Man's pant and Cheveto shirt at Crow's Nest, NYC. Belt, 59th St. Men's store, NYC. **Page 445:** Pyjama, metallic/rayon/polyester. Turnout also at Montaldo's; Neusteters. Alex & Lee "one-of-a-kind" necklace available at Saks Fifth Avenue; Hattie; Amen Wardy, Newport Beach CA. Shoe, *above left:* Pancaldi. The Shoe Box, Plainview NY, Giorgio, Beverly Hills. *Above right:* Geoffrey Beene. . . . Model's shoe, Halston for Garolini. . . . *Center:* Wine-and-green shoe, Anne Klein. . . . Gold sandal, Givenchy. . . . Platinum sandal, Bologna and Figli for Shoe Biz. . . . *Below right:* White pump, Maud Frizon. Men's jumpsuits, Reminiscence, NYC. **Pages 446-447:** *Right:* Camisole and skirt also at Julian Gold, San Antonio. Hanes Hosiery. Men's cashmere sweaters, Paul Stuart, NYC. **Pages 448-449:** *Left:* Turnout also at Gus Mayer, Birmingham MI; Polly Adams, Lorado TX; May D & F. Halston belt. . . . *Right:* Turnout also at Lou Lattimore. Gloves by Halston. Bags, Halston for HB Accessories. Men's sweaters by Paul Stuart, NYC. **Page 450:** Ellen Designs for Robert Originals earrings, at Lord & Taylor. **Page 451:** Isaac Manevitz for Ben-Amun earrings. Andrew Geller cowboy boots. Man's clothes: shirt at Barney's, NYC; sweater at Riding High, NYC. **Page 452:** Ruby-and-sterling earrings at Muriel Karasik, NYC; Brandi Girl, Dallas. Necklace at Bergdorf Goodman; The Front Room, New Orleans; Therapy, Aspen CO. **Page 456:** Dyed beaver bomber jacket with grosgrain bows, by Geoffrey Beene for HBA Furs, about $3000. Saks-Jandel. Earrings, Isaac Manevitz for Ben-Amun. Macy's, Herald Square; Garfinckel's. **Pages 460-461:** Cotton/polyester sweatshirt, about $18. Reminiscence, NYC; Camp Beverly Hills, Beverly Hills. Leotard, tights, and dance shoes by Capezio Ballet Makers at Capezio Dance-Theatre Shops nationwide. Men's sweaters, Paul Stuart, NYC. Men's tuxedos, Giorgio Armani at Barney's, NYC. **Page 476:** Earrings, Ken Begun. Macy's, Herald Square. Bracelet, John Kirslis for Kruger Gallery, NYC. **Page 477:** Silk chiffon/Lurex dress. Earrings, Benjamin-Jules van Rouge. Henri Bendel. Bracelets, wrist to cuff: Thelma Klein for Savage Jewelry; Van Allen; Chas. A. Stevens. **Page 478:** Viscose/silk/polyester dress. Earrings, Sandra Roseman for Kruger Gallery, NYC. Bracelets, Cathy and Marsha for Catherine Stein; Bonwillum. Alex & Lee "one-of-a-kind" belt available at Saks Fifth Avenue NYC; Hattie. **Page 479:** Earrings, DeBare Saunders. Bergdorf Goodman. Bangles, Ken Begun. Henri Bendel. **Page 480:** Madcaps hat at Saks Fifth Avenue. Bracelets, Aurea Jewelry Creations, see information page 482. Omega belt. **Page 481:** Samuel Robert also at John Flynt, Nashville. Belt, Trafalgar by Marley Hodgson. At better specialty stores. Ann Peerce bracelets. Aris gloves. Hanes Hosiery. Man's wool tweed jacket, H. Kauffman & Sons, NYC. **Page 482:** Cathy and Marsha for Catherine Stein earrings at Bergdorf Goodman. Echo Scarfs at Lord & Taylor. Bracelets, left arm, wrist to cuff: Ann Peerce, Magda K. Bracelets, right arm: Aurea Jewelry Creations at Bloomingdale's. Audimars Piguet watch at Gubelin, NYC. Omega Fashions belt. Electric Sok! socks. Ralph Lauren shoes. **Page 483:** *Inset left:* Stanley Blacker for Women wool sweater. Charlotte Ford jeans. Echo Scarfs at Lord & Taylor. Diego Della Valle boots. Walking stick, Uncle Sam's Umbrella Shop, NYC. . . . *Above right:* Echo Scarfs at Lord & Taylor. Bracelets wrist to cuff: Two Winds U.S.A.; Ann Peerce. Electric *(Continued on page 534)*

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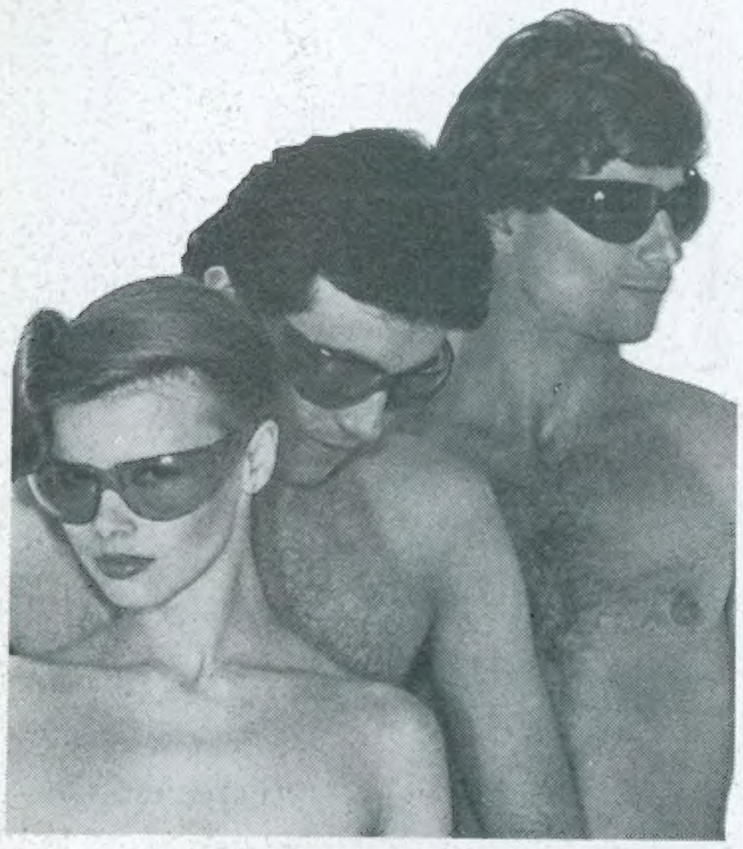

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# FASHION INFORMATION

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Sok! socks. Boots, Maud Frizon New York and Beverly Hills. . . . *Below right:* Bracelets wrist to cuff: Kia-Yin Lo; Two Winds U.S.A.; Ann Peerce. Belt by Omega. **Page 484:** Sweater set and pants also at Frost Bros. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. Bracelets, Cathy & Marsha for Catherine Stein. Bracelet above, Bloomingdale's. Shoes and socks, Ralph Lauren. Man's jacket, Cambrian Ratcatcher, at Cambrian Fly Fishers, NYC. Sweater and pants, Calvin Klein. Shoes, Paul Stuart, NYC. Walking stick, Uncle Sam's Umbrella Shops, NYC. **Page 485:** *Left:* Muffler, Echo Scarfs. Lord & Taylor. Cuff, Vivionne. Danskin tights. Andrea Pfister shoes. . . . *Above:* Earrings, Tess Sholom for Tess Designs. Muffler, see above. Gold bracelet, Aurea Jewelry Creations. Bloomingdale's. Cuff, Kai-Yin Lo. Picnic basket, T. Anthony Ltd., NYC. . . . *Below:* Cotton corduroy pants, Diane Von Furstenberg Sportswear, about $60. Lord & Taylor. Muffler, same as above. Bracelets, wrist to cuff: Ann Peerce; Dennis Higgins; Faces of Time. Socks, Bonnie Doon. Macy's. Shoes, Joan & David Couture. Ann Taylor. Blankets, Agnona. The Pioneer Company, West Palm Beach FL. Man's clothes, Calvin Klein. **Page 486:** Ted Muehling earrings at Bergdorf Goodman; Max, Denver CO. Calvin Klein belt. Burlington Hosiery at fine department and specialty stores. Julianelli for Andrew Geller shoes. **Page 487:** Rayon tissue-faille blouse. Earrings and bracelet at Steve Vaubel, NYC. Andrea Pfister shoes at Lord & Taylor; Lina Lee, Beverly Hills. **Page 488:** *Left:* Suit, Merino extra-fine wool, from Anglo Fabrics. Bill Atkinson sweater around her neck. Sweater under her jacket, Paul Stuart, NYC. Napier earrings. Rolex watch. Calvin Klein belt. Panty stockings, Christian Dior Legwear. At all major department and specialty stores. . . . *Right:* Jaeger wool pants. Rafael Sanchez scarf at Saks-Jandel. Aris gloves. Bracelets wrist to cuff: Magda K. Solomon's Mines, NYC; Magda K. Bag, Bottega Veneta, New York and Beverly Hills. Bonnie Doon socks. Moccasins, Mario Valentino, NYC. **Page 489:** *Inset:* Bag, Maud Frizon, New York and Beverly Hills. Hanes Hosiery. Michael Shoes at Foley's. . . . *Right:* Kai-Yin Lo earrings at Saks Fifth Avenue, NYC. Lavin for Jewel Case muffler. Two Winds U.S.A. bracelet. Enny Handbags of Italy at Saks Fifth Avenue, NYC. Halston gloves. Manolo Blahnik moccasins at Manolo Blahnik NYC; Hattie. **Page 490:** **1.** Wool/ acrylic/cotton suit. Polyester blouse. DeBare Saunders earrings at Bergdorf Goodman. Bracelets wrist to cuff: Red Cobra; Isaac Manevitz for Ben-Amun; Two Winds U.S.A. Halston gloves. Burlington panty stockings at fine department and specialty stores. Shoes, Bottega Veneta, New York and Beverly Hills. . . . **2.** Polyester outfit. Cara Croninger bracelet at Artwear, NYC. Burlington panty stockings at fine department and specialty stores. 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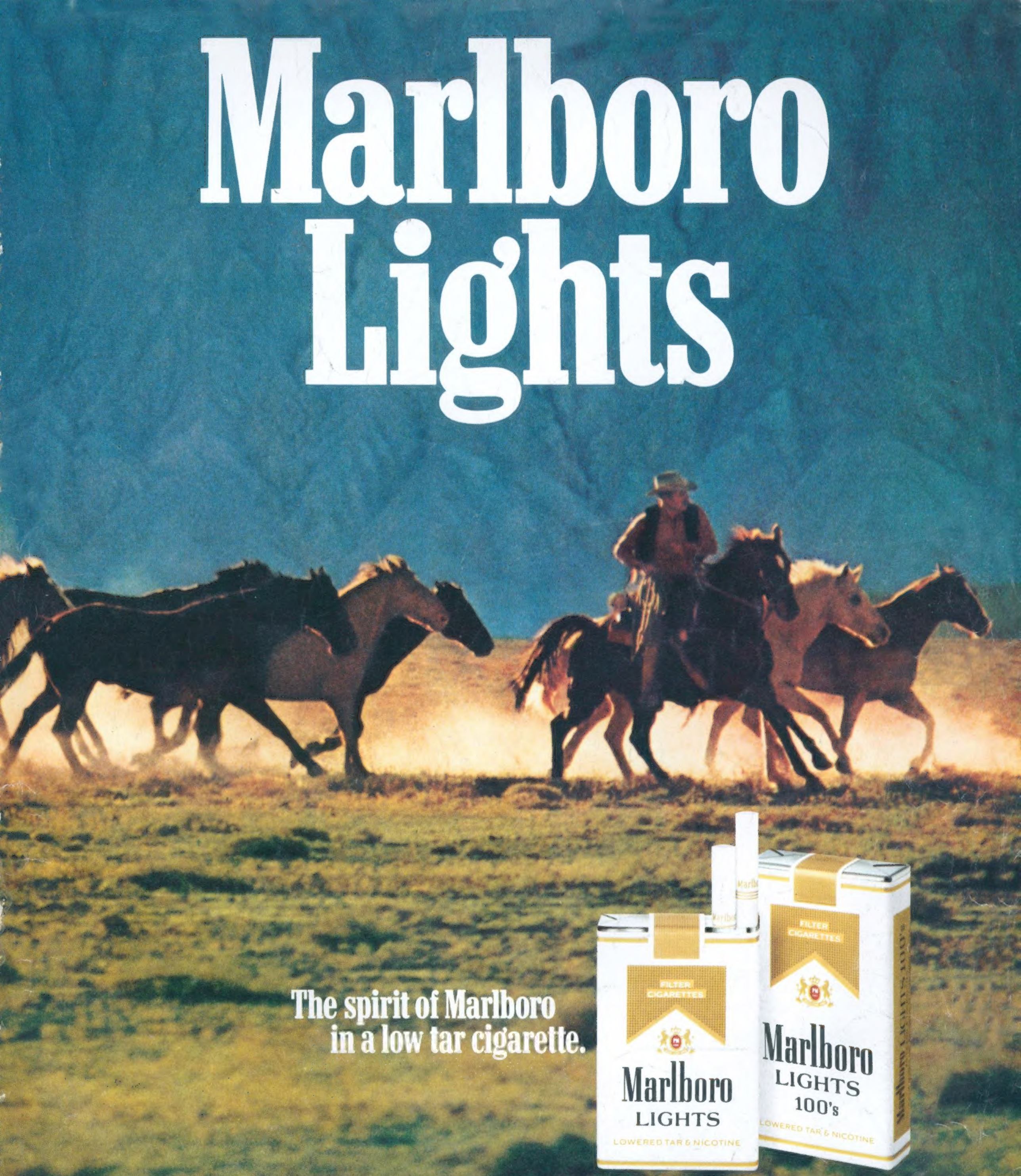
Ultima Lingerie, NYC; The Lingerie Shoppe, Larkspur CA.; Martha's Leg Fashion, Woodland Hills CA. Shoes, Charles Jourdan, Palm Beach. Man's tuxedo, Jean-Paul Germain, NYC. **Page 493:** Turnout also at Woodward/Lothrop; Swanson's on the Plaza. Earrings, Ellen Designs for Robert Originals. Lord & Taylor. Black bangle, Ken Begun. Gindi Jewelry, NYC. "Gold" bracelet, Capri Jewelry. Panty stockings, Le Bourget. Roberta Lingerie, NYC. Man's tuxedo, Jean-Paul Germain, NYC. **Pages 494-495:** *Left:* Richard Assatly dress (acetate/mylar insert at collar and cuffs). Earrings, Isaac Manevitz for Ben-Amun. Christian Dior Legwear, available at all major department and specialty stores. Shoes, Pancaldi. Henri Bendel. Man's tuxedo, Lord West at Barney's, NYC. . . . *Right:* Albert Capraro dress (J.B. Martin velvet and Dutchess rayon satin trim), also at Montaldo's; Lillie Rubin-South & West; Frost Bros.; Neusteters. Earrings, Pamela Richardson. Alex & Lee "one-of-a-kind" belt available at Bloomingdale's Cul-de-Sac; Hattie. Bangles, left to right: Rafael Sanchez. Jere Scott Ltd. at Via Lusso, Chicago. Two Winds U.S.A. Bloomingale's. Panty stockings, same as above. Shoes, Rossimoda for Customcraft. Man's tuxedo, Yves Saint Laurent. **Page 496:** Ken Begun earrings at Bergdorf Goodman; Sakowitz. Bracelet, Mark Spirito, NYC. **Page 497:** Steve Vaubel earrings at Artwear, NYC. Isaac Manevitz for Ben-Amun bracelet at Bergdorf Goodman. **Page 498:** *Above:* Belt by Calvin Klein at May Co., California. Bracelets, Eva Graham; Capri Jewelry; Cathy and Marsha for Catherine Stein. Burlington Hosiery. . . . *Below:* Earrings, Isaac Manevitz for Ben-Amun. Bracelets by Dennis Higgins; Ann Peerce. Georges Rech belt at Georges Rech Boutique, NYC & Montreal. **Page 499:** *Above:* Cuff by Anne Peerce. Bangle by Magda K. Ruza for Elegant beit. Balliet's. . . . *Below:* Turnout, Don Breitinger for Harold Levine. Blouse of polyester crêpe de Chine. Ken Begun earrings. Bracelets, Faces of Time; Magda K. Panty stockings this page, Burlington. Charles Jourdan shoes. **Page 500:** *Left:* Tweed dress of acrylic/rayon-/wool. Bracelet, model's right arm, by Cara Croninger. Ivory bangles on both arms, Rafael Sanchez. See information pages 494-495. Bracelet, left arm, Ellen Designs for Robert Originals. Charles Jourdan shoes. . . . *Right:* Bracelets, model's right arm, Faces of Time; Magda K; Solomon's Mines, NYC; Two Winds, U.S.A. Bracelet, left arm, Bonwillum. Pancaldi shoes. Panty stockings this page, Hanes Hosiery. **Page 501:** *Left:* Bracelets, wrist to elbow, Capri Jewelry; others by Cathy and Marsha for Catherine Stein. Ruza for Elegant belt. Hanes Hosiery. Shoes, Vittorio Ricci by Stéphane Kélian. Altman's; Ciabattino, Birmingham MI; Neiman-Marcus. . . . *Right:* Sweater set of angora/lambswool/nylon. Earrings by Steve Vaubel. Bracelets, wrist to elbow, Shashi; Cathy and Marsha for Catherine Stein; Scellepi; Two Winds, U.S.A. Belt, Ruza for Elegant. **Page 502:** Earrings, Ellen Designs for Robert Originals. Lord & Taylor; Robinson's, California. Alex & Lee bracelet. **Page 503:** Valentino wool sweater and walking shorts. Sweater, about $300. Shorts, about $365. Valentino Boutique, NYC; Nan Duskin; Valentino Boutique, Washington DC; Hattie; Montaldo's; Frost Bros., I. Magnin. Bracelet, Carol for Eva Graham. Tights, Elbeo, NY. **Page 504:** Isaac Manevitz for Ben-Amun earrings at Bergdorf Goodman. Halston gloves, scarf, and pants. **Page 505:** Zoran cashmere T-shirt (about $245) and pants (about $300) at Henri Bendel; Ultimo. Kai-Yin Lo earrings at Saks Fifth Avenue, NYC. **Page 506:** "Collage" sweater of assorted yarns, about $500. Koos Van Den Akker Boutique, NYC. Bill Atkinson suède pants. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. **Page 507:** Judyth Van Amringe scarf. Bergdorf Goodman; Mélange, North Miami; Therapy, Aspen CO. Bracelets, Two Winds U.S.A.; Faces of Time; Van Allen; Bonwillum. **Page 508:** Jacket also at Sandy Austin, Lafayette LA. Earrings, Benjamin-Jules van Rouge. At Henri Bendel. Bracelet at Savage, NYC. **Page 509:** Jacket also at N.H. Rosenthal Furs, Chicago. Ken Begun earrings. Bergdorf Goodman; I. Magnin. Ann Peerce bracelets.

# Marlboro Lights

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